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The Essay-Proof Journal

**Devoted to the Historical and Artistic
Background of Stamps and Paper Money**



A specimen of Ormsby's "Mosaic Engraving"
uncovered by Dr. Glenn Jackson. See page 136.

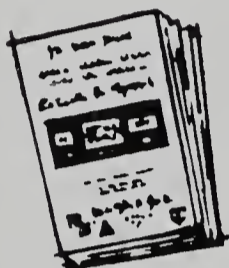
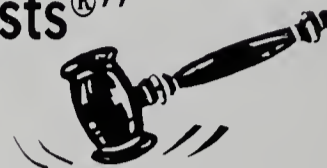


Official Journal of The Essay-Proof Society

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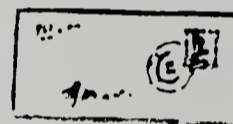
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Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, Wis. 53549

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THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month except January, May, July and August (the January and May meetings will be held the following day, Thursday) at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P.M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.

The Evolution of the International Plate Printers, Die Stampers and Engravers Union of North America and Its Souvenir Cards

by CURTIS D. RADFORD, M.D., EPS 1562

Photography by Donald W. Hitchcox, EPS 1561

MOST of our readers are no doubt familiar with the souvenir cards now being issued by the Bureau of Engraving and Printing (BEP), United States Postal Service (USPS), and United Nations Postal Administration, as well as a large number of countries around the world. The USPS card program began in 1960, with the BEP following suit in 1969. Many people, however, are not aware that “forerunner” souvenir cards have been printed by the BEP, the American Bank Note Co. (ABNC), and other security printing firms since at least the 1860s. One of the biggest sources of these “forerunner” souvenir cards were the predecessor Unions of what is now known as the International Plate Printers, Die Stampers & Engravers Union of North America (IPPDS & EU). Many of these “forerunner” souvenir cards were issued either individually or in folders and booklets since the late 1890s for Plate Printers Union conventions. Most of these cards, folders, and booklets are true “forerunners” because they were issued prior to our current day souvenir card. A problem arises, however, because the IPPDS & EU continues to issue cards and booklets which overlap with the current souvenir card programs. Hence, not all the Union cards can be considered true “forerunners.” For the sake of continuity, however, this author has listed all known Union cards and booklets in a “forerunner” numbering system. This system has been published with two updates in the SOUVENIR CARD JOURNAL, the quarterly publication of the SOUVENIR CARD COLLECTORS SOCIETY.

Many of the older Union booklets bear names other than the current “IPPDS & EU.” This led to confusion when Dr. Jackson presented frontispiece cards from Plate Printers Union booklets of 1909 and 1912 (see page 58 of Vol. 39, No. 2 and page 198 of Vol. 39, No. 4). The question was raised by Barbara Mueller whether the Union that issued the 1909 and 1912 cards was the same Union now known as the IPPDS & EU. The following information provided with the help of past IPPDS & EU President Angelo LoVecchio should answer this question:

The “international” was initially organized in 1893 as the National Steel and Copper Plate Printers Union of the United States of America. This Union was chartered by the American Federation of Labor in 1898. In 1901, the Canadian locals joined the Union and it became the International Steel and Copper Plate Printers Union of North America. This is the title seen on Dr. Jackson’s 1909 and 1912 cards as well as on the 1905 booklet described below. The Die Stampers Union joined the “International” in 1921, forming the International Plate Printers and Die Stampers Union of North America. In 1925, the Engravers Union joined as well. Hence, in 1930, the Union adopted the present title—The International Plate Printers, Die Stampers & Engravers Union of North America. Beginning with the 1930 Union Convention, all union cards and booklets bear this title.

The BEP, ABNC, and other security printers have produced a large variety of souvenir cards, tickets, invitations, menus, certificates, and booklets for the Union conventions and other functions since just before the turn of the century. As previously mentioned, the Union had its first convention in 1893. They continued to have yearly conventions up through 1959. Somewhere between 1959 and 1965, the Printers Union failed to have a convention for two of those years. After 1965, the conventions have been held every two years

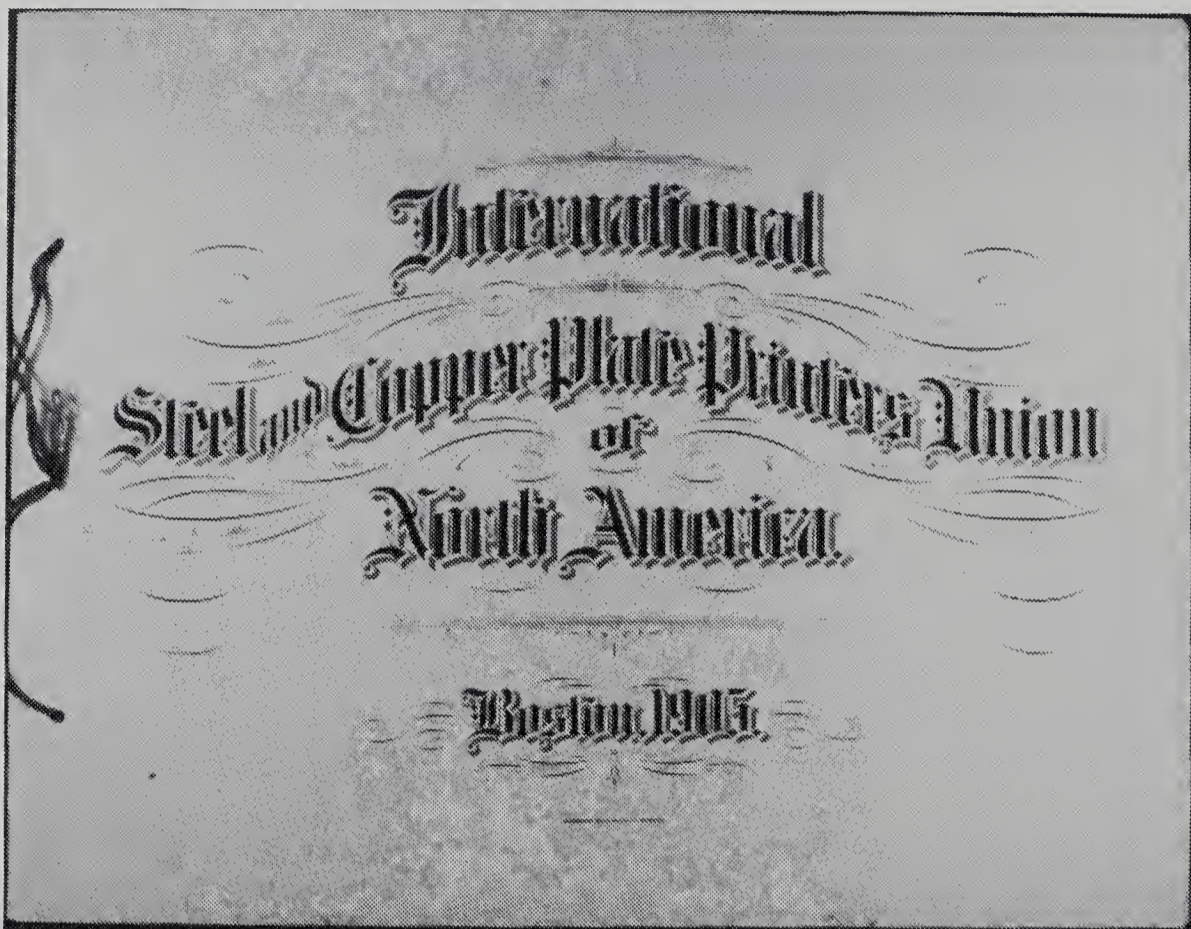


Figure 1. Illustrated here is the front cover of the 1905 Printers Union convention booklet.

up to and including the most recent 80th convention held in New York City from May 8th through the 14th of 1983. The Washington, D.C. locals host the convention in Washington every eight years. At the 1983 convention, it was decided to decrease the frequency of the conventions to every four years. This will mean that the Washington local will be able to host a convention only every 16 years. During the other years, the convention is held in New York, Philadelphia, and Toronto. In other years in the more distant past, the conventions were held in other cities as well, such as Chicago and Boston. The convention is always held in a city where Union craftsmen are employed by a security printing firm.

Since at least the turn of the century, the Printers Union has distributed special cards, folders, and booklets to all Union delegates attending the conventions. Additional souvenirs were also given to officials of the BEP and other North American security printing firms. These cards and booklets presented various engravings, etchings, photogravures, and other forms of printing representing the state of the art of printing at that time. The various engravings and other prints in these booklets were contributed by the various locals of the Union. Hence, one would find a convention booklet containing a number of cards from the BEP, ABNC, Security Columbian Bank Note Co., and other security printing firms. In addition, the booklets usually contained advertising from various printing and paper companies to help defray the costs of the booklets.

The IPPDS & EU souvenir cards and booklets are of such quality and beauty that they are immensely popular among engraving and souvenir card collectors alike. Unfortunately, they are very difficult to locate as printing totals were usually very low, from 200 to 800 copies. In order to meet the increasing demand for their cards, the Union has begun to print cards for the general public as well as for their conventions. Cards printed for the public usually have printing totals from 1,500 to 10,000 copies. The first such card was the 1954 National Philatelic Museum card of which only 200 were printed. This card now sells for over \$2,000. There have been quite a few additional Union cards printed for various philatelic exhibitions and other fund raising activities. Profits on such cards are donated to philatelic organizations or other charities. Meanwhile, the Union continues to issue the very limited number of cards and booklets for their conventions.



Figure 2. Above is the title page card from the 1905 Printers Union convention booklet. It was printed by the John A. Lowell Bank Note Co. of Boston.

It is still not known when the Printers Union issued its first card or booklet for a convention. It is quite conceivable that one was prepared for the first convention in 1893. None, however, are known to have surfaced to this date. The earliest booklet I have been able to find to date is one issued at the thirteenth annual convention held in Boston from June 21st through the 24th of 1905. It consists of an engraved cover with six cards inside. The booklet cover as well as the enclosed cards measure $7\frac{3}{4} \times 10$ ". It is bound together with red string. On the front cover is the fancy, intaglio script "International Steel and Copper Plate Printers Union of North America/Boston 1905." The cover was printed, black on white, by the American Bank Note Company (see Figure 1). The first or title page of the booklet bears a striking vignette of an eagle perched atop the U.S. flag. Below this is text concerning the location and dates of the convention. It is printed in black intaglio on white paper. The printer was the John A. Lowell Bank Note Company of Boston (see Figure 2). The second card of the booklet is a brown photogravure portrait entitled "The Young Saint John" by Knaffl & Son. It was printed by the John Andrew & Son Co. of Boston (see Figure 3). Next is a black courtyard scene with a black boy presenting his wares. The scene was initially painted by a Fred Barth in Munich, Germany in 1873. The printer of this photogravure reproduction is not known (see Figure 4). The fourth card in the booklet is a black steel engraving of several sheep lying under a tree. It was printed by the John A. Lowell Bank Note Company of Boston (see Figure 5). Following this is another photogravure in black of a gypsy dancer entertaining two men (see Figure 6). The printer of this card is not known. The last card of the booklet shows a scene of a little girl sewing up the pocket of a little boy. It is a brown photogravure printed by John Andrew & Son (see Figure 7). This last card is entitled "Oh Those Boys." Finally, the booklet is rounded out with six pages of advertising printed on both sides.

It is most likely that earlier Union cards and booklets exist. This author has heard of one or two others but has never seen them. In addition, there were many other later Union



Figure 3. Pictured is the second card in the 1905 booklet. It is a brown photogravure entitled "The Young Saint John" printed by John Andrew & Son.

Figure 4. Illustrated here is a black photogravure with a courtyard scene of a black boy presenting his wares. The printer of this card is unknown.

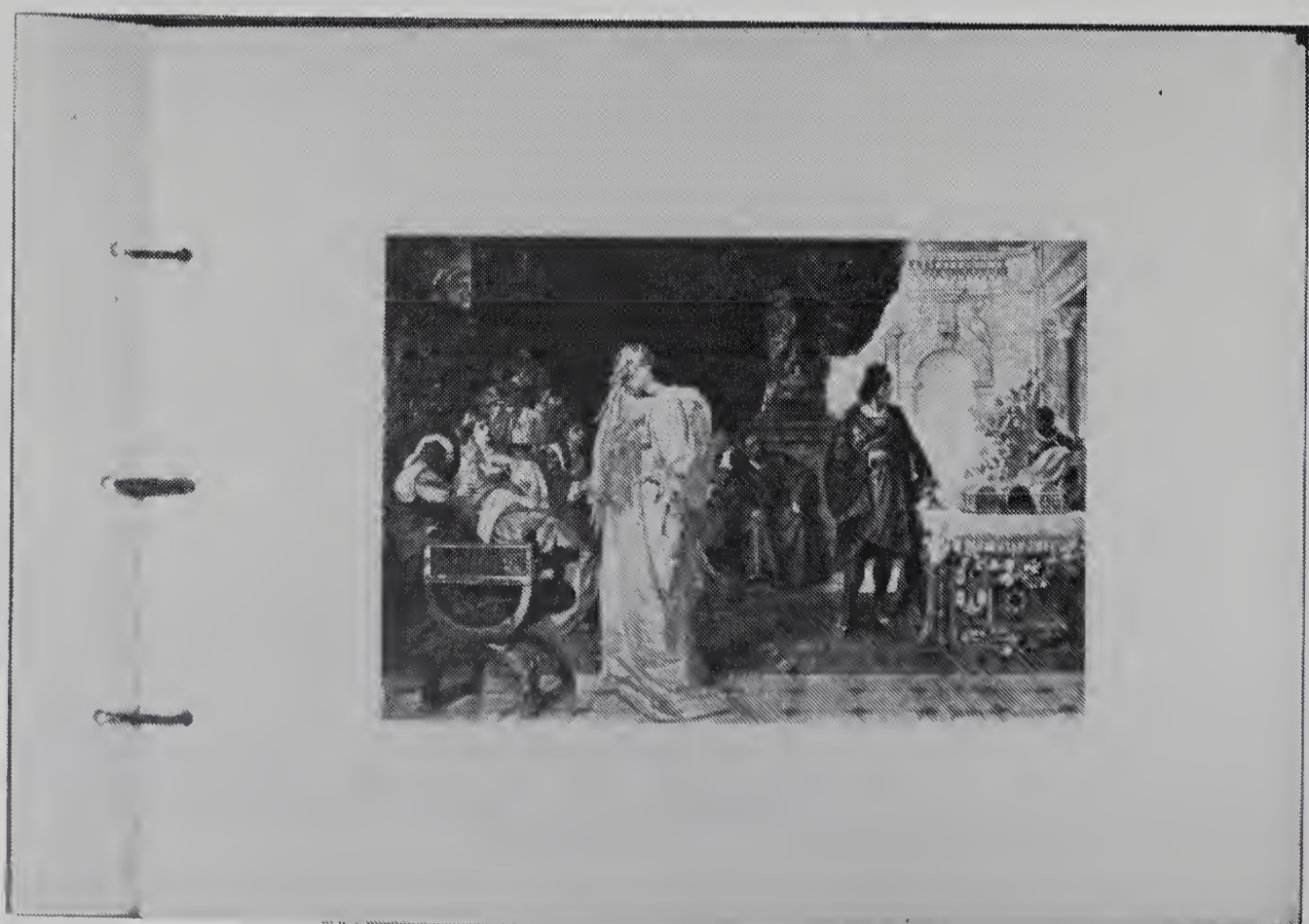




Figure 5. Above is a black intaglio portrait of several sheep lying under a tree. It was printed by the John A. Lowell Bank Note Company of Boston.

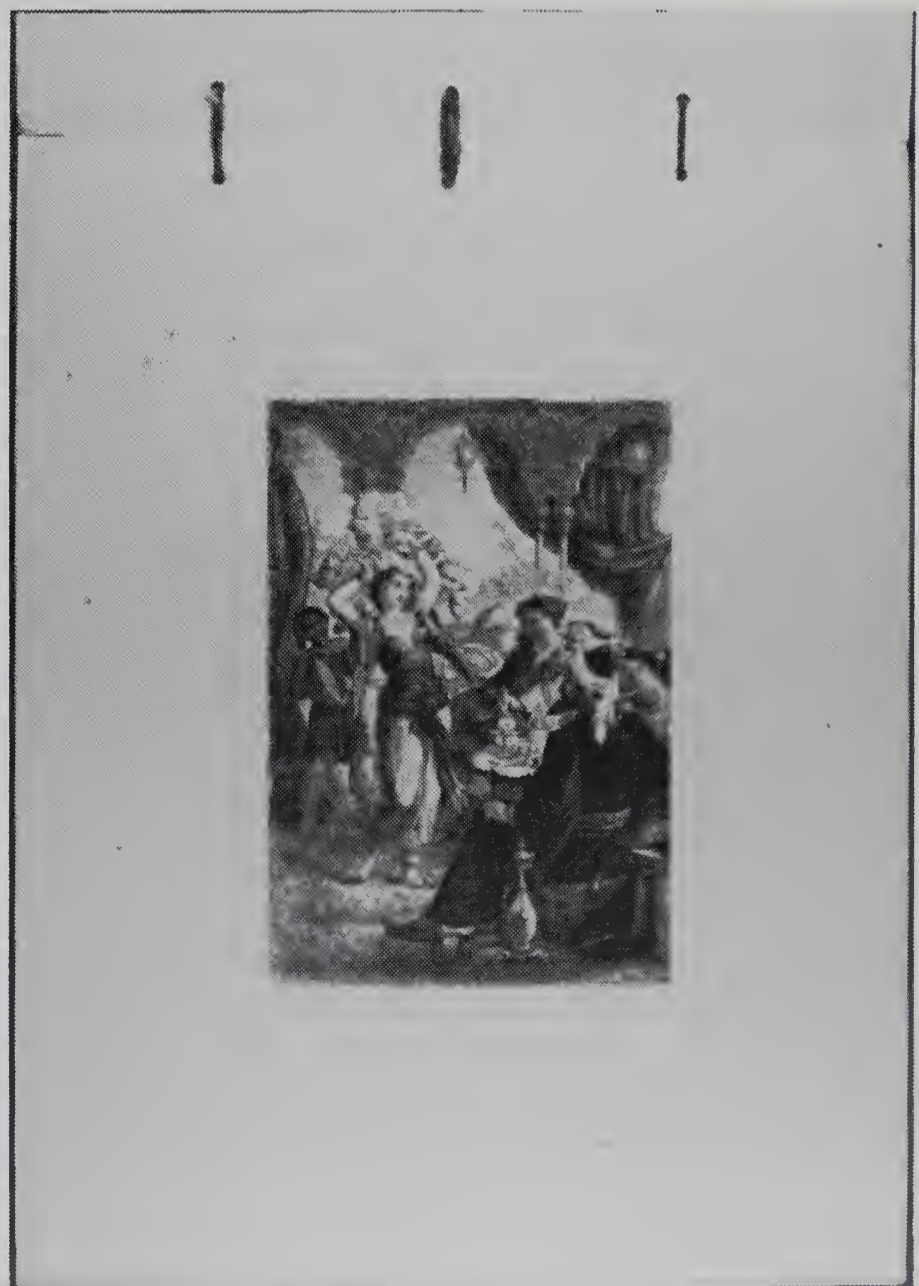


Figure 6. Pictured here is a black photogravure of a dancer entertaining two men. The printer is unknown.



Figure 7. Illustrated above is the last card in the 1905 convention booklet. It is a brown photogravure entitled "Oh Those Boys" printed by the John Andrews & Son firm of Boston.

booklets that remain to be discovered and listed. The IPPDS & EU has been actively promoting the intaglio craft for 90 years. Much of this has been accomplished through their high quality souvenir cards and booklets. In more recent years, the Union has helped to promote philately and numismatics as well with their souvenir cards. All of the Union booklets and cards were printed on weekends and holidays, requiring a great sacrifice by Union members. Even today, Union members set up a 100-year-old, 700-pound spider press at philatelic exhibitions such as NAPEX and BALPEX to demonstrate their craft. Their efforts in promoting the intaglio craft, philately, and numismatics are much in need of recognition and are to be commended.

Author's Note: The author of this article has compiled and numbered about three-fourths of the Plate Printers Union souvenir cards and booklets ever printed. This can be found listed in the official SCCS numbering system for the early exhibition and the printers union souvenir cards. This numbering system can be found in the Summer 1981, 1982, and 1983 issues of the SOUVENIR CARD JOURNAL, the quarterly publication of the SOUVENIR CARD COLLECTORS SOCIETY. In addition, it is included in the complete compilation and SCCS numbering system for the souvenir cards of the BEP,

ABNC, Printers Union, USPS, UNPA, and ASDA. This complete listing is available to SCCS members in the form of a Xeroxed booklet for \$3. This author would like to hear from any readers who have pre-1940 Union material in their collections. Photocopies of such items will help this author to some day complete the listing of Union cards and booklets. Anyone with such information is requested to write: Curtis D. Radford, MD, P.O. Box 7116, Rochester, MN 55903. Those who are interested in souvenir cards are urged to join the 800-member SOUVENIR CARD COLLECTORS SOCIETY. Dues are \$10 a year for collectors and \$12 a year for dealers (who get more free ad space). Send your dues to: Dana Marr, P.O. Box 4155, Tulsa, OK 74159.

1917 Union "Souvenir Card"

The growing interest in so-called souvenir cards, nurtured by EPS member Dr. Curt Radford and his Souvenir Card Collectors Society, yields still another item for illustration, this one furnished by Dr. Glenn Jackson. It was printed by the American Bank Note Company, Boston, for the 25th annual convention of the International Steel and Copper Plate Printers Union of North America held in that city in 1917. Pictured, appropriately enough, are engraved scenes of Boston landmarks.



United States

Essays or Photographs of Essays? A Study in Philatelic Semantics

Coordinated by BARBARA R. MUELLER

REMEMBER the advertisements for a certain brand of cigarettes that said it was a silly little millimeter longer than its competitors? Well, here we are dealing with a silly little word, a two-letter preposition that can make a great difference in philatelic values. That word is OF and it is used in the description of certain types of philatelic material to create the impression, intentional or otherwise, that a mere photograph of an essay is as good as the essay itself.

From time to time during the past two years there has appeared on the market, especially in auction sales, a genre of U.S. so-called essays that merits further study before it should be accepted as bona fide according to generally accepted standards. In the parlance adopted by most auction catalog writers, these are photo essays of U.S. stamps. Therefore, the scope of this study of philatelic grammar, as it were, is as follows:

- I. Time frame in which these "essays" were produced and their source(s).
- II. Prior reference to the problematic material in the philatelic literature.
- III. How the auctioneer of the Johl and King collections referred to the material.
- IV. Comments by the current chairman of the Citizens' Stamp Advisory Committee, Belmont Faries.
- V. Comments by George Brett.
- VI. Summary and conclusions by the author.

Expressions of contrary opinions backed up by solid evidence are welcome.

I. Time frame and source(s)

ALTHOUGH the many different designs proposed for stamp issues might be considered essays by the optimistic philatelist, for all practical purposes they are not because they are unavailable to the collecting public, being held in public archives, or in some cases they exist only in photographic records, the originals having been discarded. Thus, they are of academic interest only in the story of the artistic development of a given design. To dignify mere photographs of proposed designs as collectable essays makes as much sense as collecting colored photos of stamps and calling them collectable stamps.

Most of this material presently traded falls within the late 1920s, 1930s and early 1940s period. This is probably because it is said to have come from the estate of the late Alvin R. Meissner, chief designer at the Bureau of Engraving and Printing. (However, we know that some of the so-called essays were done by other designers and in other time spans.) Meissner retired April 30, 1945 after 40 years in government service. Sol Glass wrote the following biography in the May 1945 issue of *The Bureau Specialist* (p. 72):

Alvin R. Meissner, Chief Designer at the Bureau of Engraving and Printing, Washington, D.C., retired on April 30, after 40 years of Government Service.

Mr. Meissner was born in Dresden, Germany, April 3, 1875 and came to this country at the age of 4, where his parents settled in Detroit, Michigan. He received his early education in the Detroit Public Schools, and his art training at various Art Institutes in Detroit.

He served his apprenticeship with the Detroit Lithographing Co., leaving there for a position with the Calvert Lithographing Co. of Detroit. In 1905 he entered the government service as an artist and engraver for the U.S. Geodetic Survey. After twenty years with Geodetic Survey he was transferred to the Bureau of Engraving and Printing.

At the Bureau, Mr. Meissner was assistant to Mr. C. A. Huston, the then Chief Designer and upon his retirement, Mr. Meissner succeeded him.

The first stamp to be designed by Mr. Meissner was the 5c Beacon Air Mail, which was followed by nearly sixty others. Among these were the Winged Globe Airmail Stamps, the 2c Red Cross, the Arbor Day, California-Pacific International Exposition Stamp, the Michigan, Texas, Rhode Island, Arkansas, and Oregon Tercentenary Stamps. The Navy series of the Army and Navy commemorative Series were also designed by Mr. Meissner, as were the Trans-Pacific and Trans-Atlantic Air Mail issues and many others.

In addition to his many stamp designs, Mr. Meissner designed the reduced size notes now in use and all of the present Series E and F War Bonds. Many Government Securities, Commissions, Citations and Diplomas were also designed by him.

A member of the Washington Philatelic Society for many years, Mr. Meissner not only designed but collects 20th Century United States Stamps.

Meissner died at the age of 74 at Washington, D.C. on June 23, 1949. According to an obituary in *The Essay-Proof Journal* No. 23, July 1949, after his retirement he privately designed the American Turners commemorative, Scott 979.

Meissner's career as a designer would bracket the time span for the photographic essays under discussion—1928-1945. More details of his work and that of contemporaries will be given as this article progresses.

II. Prior references in the literature

THE preparatory material now appearing on the market is of 20th century origin, so one cannot rely on the Brazer catalog for listings or non-listing, as the case may be. His 20th century listings are admittedly skimpy. In the preface to his original catalog he set forth these guidelines, defining an essay as "any design essayed for a government stamp and differing in any particular from an officially issued stamp." (That is a very broad definition; under it I could, in good faith, draw up a design for an issue which I would hope would become reality, submit it to the Citizens' Stamp Advisory Committee, keep a copy[s] for myself, and in the event the issue became reality, proclaim the essay to be authentic.) Brazer did qualify his broad statement with the words, "Occasionally, drawings or photographs were essayed by Commemorative Committees as suggested designs for approval of the Post Office Department by, or without, office request. The author (Brazer) has included only such essays as from present information are official, or semi-official and now in private possession." (Again, a very broad statement—what is "semi-official"?)

The Preface to the catalog continues, "In the XIX Century, most essays were approximately at stamp size. The use of photography after 1890 to reduce a more easily made large drawing or photograph to stamp size became general practice in the XX Century . . . Since 1894 it has been the general practice to make essays of a combination of drawings and photographs at a considerably larger size than the stamp, and later reduce them photographically to approximately stamp size. These smaller photographic essays are sometimes

drawn over with wash, ink, or pencil . . . The author (Brazer) considers the original drawing, or model, an essay as much as the reduced photograph of it. Thus we see that the size and presentation of essays has changed during the years, and probably will continue to do so. It is only necessary to essay a design in a form which may be approved; subject to final approval of the engraved proof.”*

Thus, it would seem that Brazer has ended our discussion almost before we can get under way. He recognizes the reduced photograph as well as the original drawing or model. However, if one may beg to differ with the respected authority, one may postulate the necessity of some sort of official marking or inscription on the reduced photograph to authenticate it.

Brazer used the term “model” in defining an essay. According to him, writing in the 1st American Philatelic Congress book, “Frequently in the early issues the vignette of the stamp design was taken from a prior engraving or photograph which would be mounted upon a card and about this the designer would draw in pencil or wash, sometimes colored, the suggested design for the frame and lettering of the borders. These built-up combinations are called models, and are generally at the exact size of the proposed stamp.”

The process of modeling in the period under discussion was more one of making sure that a design was in correct proportion, that the lettering was sharp and correctly spaced and the colors printable. The modeler has been compared to the editor of a publication. His task may be as simple as adapting a photograph or painting to postage stamp format or as extensive as reconstructing an entire essay drawing. When all U.S. stamps were engraved, modelers made an enlarged “working model” which was then photographically reduced to stamp size. After approval, it was given to the engraver who used it to prepare the master die. Today, in Postal Service press releases, we frequently see the name of the modeler given along with that of a designer and/or engraver of a stamp. For a more contemporary discussion of the terms model and modeler, we shall turn to Belmont Faries, Chairman of the Citizens’ Stamp Advisory Committee, later in this study.

A cursory inspection of the Brazer catalog shows that even he applied his own definitions and standards rather loosely. For instance, examples of essays which may not be even semi-official, let alone official:

- The Cinderella-like Army Franks of 1898 by Maj. B.C. Kenyon.
- 220-E-G—2 cents “business essay, probably the Times, Philadelphia (?) 1890. Surface printed essay for proposed BUSINESS advertising on stamps.”
- 184E-E—The A.H. Harris postal revenue bond scheme.

In the Presidential series, which is prefaced by the information that “many original drawing essays were submitted by 1122 artists in this competition won by Elaine Rawlinson whose design was adopted, these four are representative of the others.” What were those four? They had been submitted by T.F. Morris, Jr., a stalwart of The Essay-Proof Society and friend of Brazer. The 6 x 7” watercolors greatly resemble the Washington Bicentennials. Was that listing called for?

In the third Addenda to the original catalog as published in *The American Philatelist* was included the certainly semi-official Steven Dohanos essays for the Army-Navy series (which Brazer tried to sell for years in his famous price lists), and the August Dietz essays for the 4c Army and the Tercentenary Printing. The latter, it must be said, while undoubtedly philatelically inspired by a well-known Confederate specialist, do resemble the issued stamps.

* See Belmont Faries’ explanation of contemporary procedures in a later portion of this report.

An interesting application of the Brazer definition of the terms “model” and “photographic essay” is seen in his listings in the third Addenda for essays for the 1908 regulars, such as 331-342. A typical description of them reads, “Black photograph of wash drawing of entire design with ‘6 CENTS 6’ drawn in black and white wash. Mounted on thick gray cardboard 80 x 100 mm. On lower right corner of card is written in black ink ‘Nov. 24/08 J.E.R.’ (Joseph E. Ralph, Director of the Bureau of Engraving & Printing). Unique.”

A similar Brazer listing, this one for such 1912 regulars as 418, 421 and 423 reads, “Photograph of wash drawing design for the set with background of frame between oval and other colorless line in dark gray wash and some black retouching. Mounted on thick gray card 87 x 113 mm. on which is written “(May, 1911 erased) July 17, 1911. Approved Frank H. Hitchcock, P.M. Gen.” Stamped on the back is “STAMP DIVISION P.O. DEPT. MAY 15, 1911.” (unique)

In the supplements which appeared in this *Journal* and *The American Philatelist*, and which were later gathered together and placed at the end of the Quarterman reprint of Brazer, more 20th century designs, some not quite conforming to the author’s stated standards, do appear. But these listings are spotty at best.

In the Preface to the catalog section on 1901 essays, Brazer wrote, “Many XX Century essays are illustrated in the U.S. POSTAGE STAMPS OF THE 20th CENTURY Vols. 1, 2 and 3 by Beverly S. King and Max G. Johl. Comparatively few of these have become available to collectors as most of them probably remain in the Bureau Archives or if not they are inaccessible. This list includes only those essays known in the hands of philatelists.” Incidentally, reverting to the Preface, Brazer thanked Johl and Lindquist, the publisher, for use of 33 cuts from the King-Johl books.

Therefore, for more information, we must turn to other sources, students who were active in the 30’s and 40’s—Max Johl, Beverly S. King, and Sol Glass. All of their works were published by H.L. Lindquist, with the exception of Glass, who worked under the aegis of the Bureau Issues Association. These authors and their publishers had good sources within the Post Office Department and the Bureau of Engraving and Printing so that they gained access to records of proposed designs of the 1910-1950 period.

The United States Postage Stamps of the 20th Century, the correct title of the so-called Johl books, the first two volumes of which were the work of both Beverly S. King and Max G. Johl, must be used in conjunction with Brazer and Glass for the full picture of 20th century essays. Volume 1 covered 1901-1922 issues; Volume 2, the 1923-33 commemoratives; Volume 3, the 1922-35 regulars, parcel post and airmail issues; and Volume 4, the 1933-37 commemoratives. Volume one was revised in 1937 and is the edition best used for informational purposes.

In 1976 Alfred Hoch published his Quarterman reprint of “those chapters of Volume 1 Revised and Volume 3 that deal with regular issues, parcel post and airmail issues 1902-1935.”

In 1947, at the time of the Centenary International Philatelic Exhibition, Johl wrote the massive two-volume work, *The United States Commemorative Stamps of the 20th Century*, which for number of illustrations of rejected designs is probably tops; it can be used to locate the story of most of the so-called photo essays now on the market.

An interesting comment on the illustrations is made by Johl in the Foreword to his Volume 1 Revised. He acknowledged the aid of F. Ellis and A. L. Van Nest in obtaining correct photos for the source of designs “in place of many that had previously been accepted, but which were not the true originals. New photographs of subjects used for our commemorative stamps have been made available through the efforts of Gordon T. Daun and Henry S. Parsons.” In that particular volume, the only photographs of original draw-

ings were those for the 1922-35 regulars, the parcel post stamps, and the 50c Chicago Zeppelin. What did Johl mean by "true originals"?

In the Foreword to the 1947 Commemoratives two-volume work, Johl stated, "Much new information has come to light and it is presented herewith in a slightly condensed form although in some sections it has been expanded and many new illustrations added." He thanked F. Ellis for "much new information on the source of the designs," and Mrs. Catherine Manning, Philatelist of the Smithsonian Institution, "was also helpful in supplying source photographs." This is the first place where Mrs. Manning has been mentioned, but as we shall see further along in this article, other photographs have come from the Smithsonian. Does it have some of the original essays too?



Unaccepted design by V.S. McCloskey, Jr. (left)—illustrated in Johl's "Commemoratives," page 160.

Unaccepted design by C.A. Huston (right)—Illustrated in Johl's "Commemoratives," page 160.

Both of these designs have appeared at auction recently.

Johl slightly changed his terminology for describing the various illustrations of designs; whether the change is significant or not is difficult to determine at this date. For instance, in the earlier book that included a chapter on the Lexington-Concords, the caption for the illustrations reads, "Photos from original drawings of first designs. Never approved or issued." In the Commemorative work the caption for the same illustration reads, "Original drawings first designs—not used."

More notable in the Commemorative work is the expanded coverage of such original drawings. In the Bicentennial section there are illustrations of the large format essays for the 13, 14, 15, 16, 17, 20, and 25c denominations, as well as small format 12 and 15c designs. In the earlier section in Volume 2 only the 14, 17, and 25c of the large formats are shown.

There are also changes in identification between the two works. For example, the one-cent Century of Progress shows an essay identified as the work of Victor M. McCloskey, Jr. in Volume 2 and C. A. Huston in Commemoratives.

Sol Glass, prominent in Bureau Issues Association affairs, took over where Johl concluded. In an editorial note to the beginning of the long-running Glass series in this *Journal*, Brazer said, "Sol Glass has kindly consented to furnish for a permanent record the historical



Unaccepted design by Meissner for the Byrd issue. Illustrated in Johl's "Commemoratives," page 262, it too has been on the market recently.

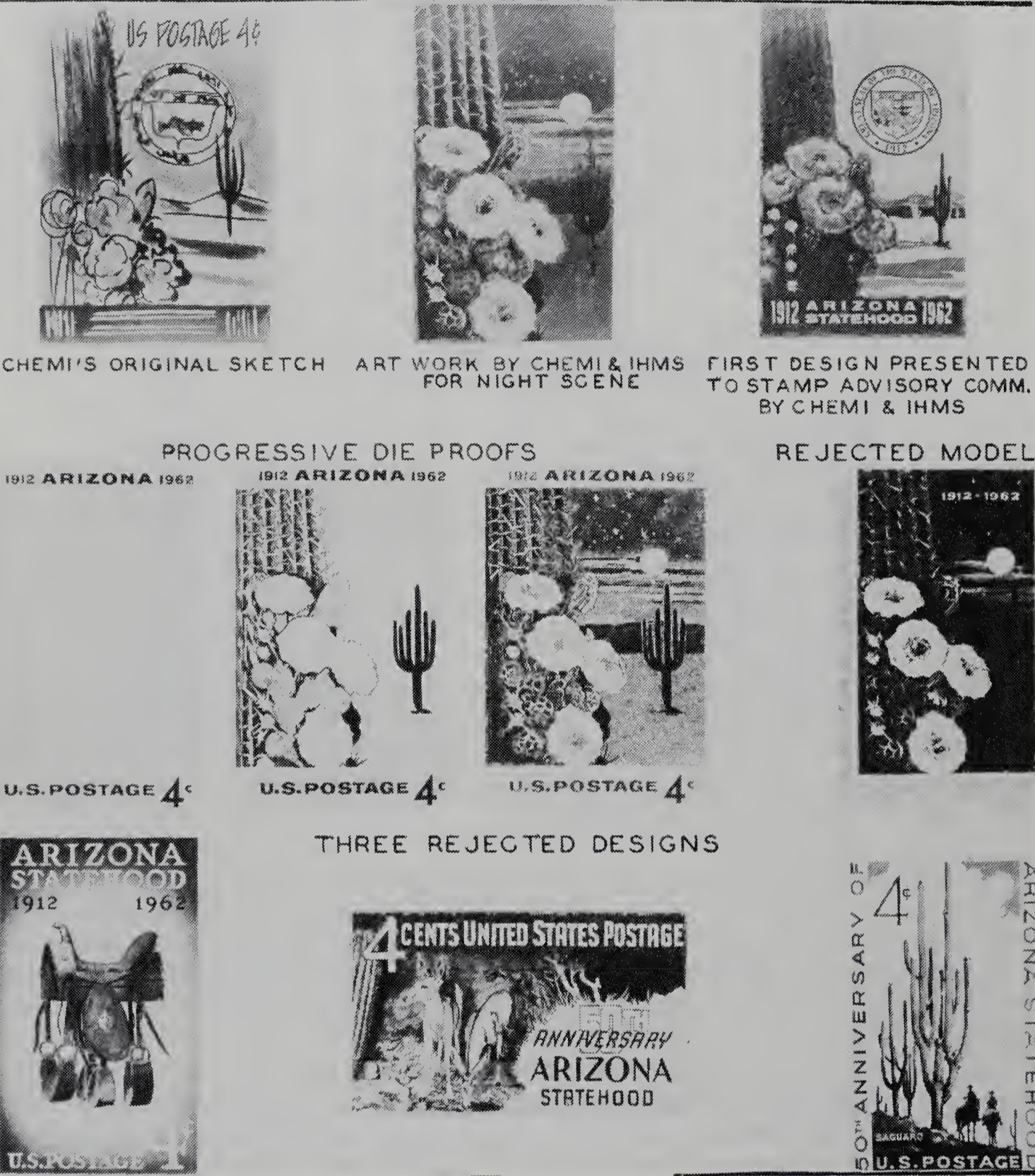
data as to U.S. postage stamps issued since these recorded in Max Johl's Vol. IV, *U.S. Postage Stamps of the Twentieth Century*, which recorded those up to 1937. This data has been obtained from official records of the U.S. Designing & Engraving Division of the Bureau of Engraving & Printing. We expect to continue publishing this official information about all U.S. postage stamps from 1937 to date."

This series began in the April 1945 *Journal*, two years before publication of Johl's *Commemoratives*, starting with Scott 835. Each unit tells how many rejected designs there were but does not necessarily illustrate them all. Statistical information included the names of the designer, engraver(s), the date of the essay, the date of model approval and the date of die proof approval. For example, for the Famous Americans only one design for each denomination was shown; for the Vermont, five, and for the 2c Victory, 12 rejects were shown.

The Glass series ran nearly simultaneously in *The Bureau Specialist*, but here more illustrations of rejected designs were shown. In the June 1945 issue of the *Specialist*, Editor R.A. Bryant wrote in the Foreword that the illustrations were "reproductions of all used and unused designs." He extended thanks to Alvin W. Hall, Director of the Bureau, and Robert E. Fellers, Director of the Division of Philately, POD, for "making available illustrations and essential information." This series in the *Specialist* eventually resulted in the hardbound book *United States Postage Stamps 1945-1952*, which the Bureau Issues Association published in 1954.

A similar but unillustrated source of information is Sol Altmann's serialized "U.S. Stamp Designers & Engravers Tentative List" which began in *The Essay-Proof Journal* 27, July 1950. In his preface he wrote, "In 1931 Alvin W. Hall, Director of the Bureau, was shown the desirability of making known the names of the designers and engravers of stamps, and since then he has kindly done so. A biographical blank form was prepared on which designers and engravers then in the Bureau filled in the data requested."

Sol Glass' description of the designing procedure appeared in the initial installment of his series "U.S. XX Century Essay Designs, Models and Proofs" in *Journal* No. 6, April 1945:



Illustrations used in "The U.S. Specialist" for a record of the design development of the Arizona statehood issue. Courtesy, BIA.

"The procedure in producing U.S. postage stamps is for the Post Office Department to furnish the Bureau with subject matter for an appropriate design for a designated stamp. One or more of the Bureau designers then sketch what seems suitable for an engraved stamp. These sketch designs are essayed to the Post Office Department where they are approved or disapproved. A 'model' drawing is then made by a designer in the appropriate proportions for the stamp, and again essayed for approval. This approved 'model' is then used by the engravers who prepare the steel die. When the die is completed satisfactory to the Bureau, color impressions are submitted to the Post Office Department and if 'approved for design

and color' are so signed and dated by the Postmaster General or his assistant. One of these 'approved' die proofs is placed in the P.O.D. records and another is returned to the Bureau as its official record, which the stamps to be issued must match. No essays nor proofs of these recent issues are yet known in philatelic ownership." (Today some are.)

After Sol Glass became too ill to continue his work, the torch was passed to the anonymous staff of *The United States Specialist* (successor to *The Bureau Specialist*). They continued the series by means of the BIA's Washington contacts. During the editorship of Robert Masters, 1964-1971, the feature became very comprehensive. When he relinquished his position, the BIA was unable to continue the series. Meanwhile, Belmont Faries, long-time editor of *The SPA Journal*, began his version of the Glass series under the cognomen "On the Record." It was the most comprehensive of all, covering the events leading up to an issue, design development, description of the designs, stamp production, first day ceremony, and "philatelic data." Unfortunately, the readership of his magazine failed to appreciate the value of "On the Record," so it was discontinued. As of this writing I am not sure of the exact period during which the feature appeared; my records bracket the years November 1969 to December 1977. However, occasional reincarnations occur in the quarterly *Minkus Stamp Journal*, which Faries also edits. Aside from them, at present there is no effort made to record in philatelic literature the steps that lead to the issuance of a stamp.

It seems that the purpose of Johl and King—unlike that of Glass and his successors—was to enhance and decorate their chapters on individual issues with attractive glimpses of what-might-have-been. They obviously did not intend to provide exhaustive catalogs of all proposed designs/essays. Yet it is to their works that we must turn for what little information we do have.

Then, too, the photos on the market today for the most part have been reproduced in their books. So questions arise: Where are the photos used in production of the books? Were they scrupulously returned to the government? Were they rephotographed? Do negatives exist? These questions ought to temper anyone's enthusiasm for the material, since multiple prints may very well exist.

There is no harm in collecting this material for what it is—collateral to a collection—but it should be carefully distinguished from what has traditionally been considered an essay.

(To be continued)

Scott's 1984 Canada Specialized Catalogue Adds Proofs

Scott published the 1984 (third) edition of its Specialized Catalogue of Canadian Stamps and Covers early in September, 1983. The price is \$3.50.

One of two new sections covers proofs of 1851-67, including trial colors and specimens.

Specimens in the Proof section are divided into five overprint categories: carmine, carmine diagonal, orange, black and other colors. Prices in this section range from \$150 for the 3p brown red beaver trial color specimen with green black overprint to \$3,000 for two specimens of the 12p black Queen Victoria, overprinted carmine diagonally and blue green.



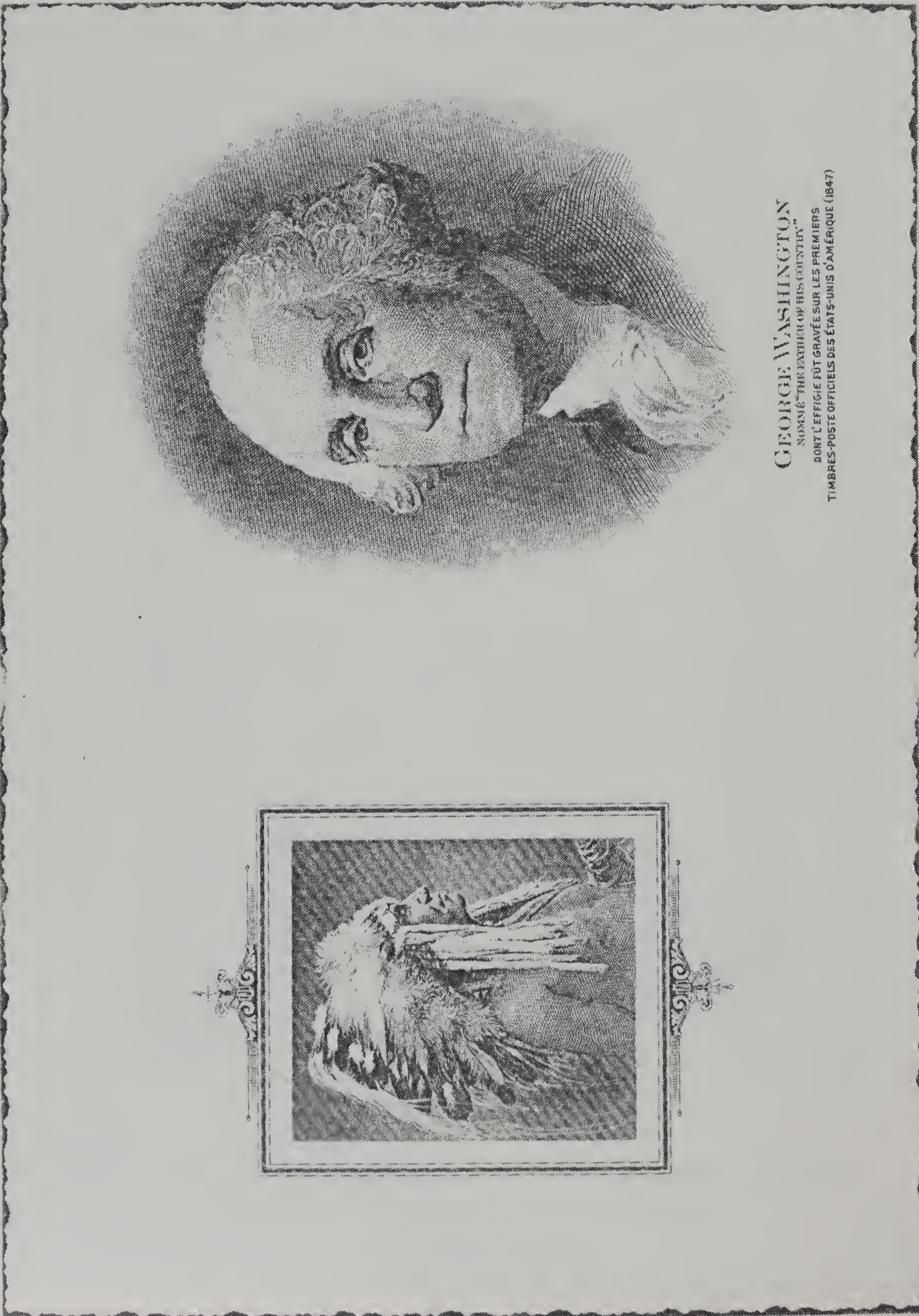
Photo by Boutrelle, courtesy of Glenn Jackson

Franklin Bank Note Co. Engraved Advertised Sheet


This concern, as well as the Homer Lee and International companies, had to “get along on what was left over after American took what it wanted and could schedule to meet buyers’ requirements” after the consolidation of American, National and Continental in 1879, according to Thomas F. Morris II. Shown here is an India proof on card.

American Bank Note Co. UPU Souvenir

On his recent trip to France, J. Leonard Diamond found the card, both sides of which are illustrated here. Printed with one side black and the other green, it apparently was a souvenir given to the delegates to the 1924 U.P.U. Congress. Included on the card is a




description of ABNCo. capabilities in French, the familiar eagle logo, an engraving of Columbus sighting the New World, an Indian chief in full headdress, and the familiar Washington portrait. The legend under the Washington engraving calls attention to it as the same used on the 1847 U.S. stamps.



L'American Bank Note Company
de New York présente ses meil-
leurs compléments à M. le
Général au Congrès Postal
de 1894 et se permet de leur
offrir ces quelques gravures en
laque d'acier, le meil-
leur mode d'impression connu
pour éviter les falsifications
et contrefaçons des papiers-
valours tels que billets de banque,
timbres-poste, timbres fiscaux,
obligations, titres, chèques etc.

BUREAUX POUR L'EUROPE: PARIS - 8 RUE EDGARDE VII.



CHRISTOPHE COLOMB APERCEVANT LA PREMIERE ILE DU NOUVEAU MONDE.



218



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226



222



224



227



229



228

Fred Jarrett Collection of Queen Victoria Vignettes Sold

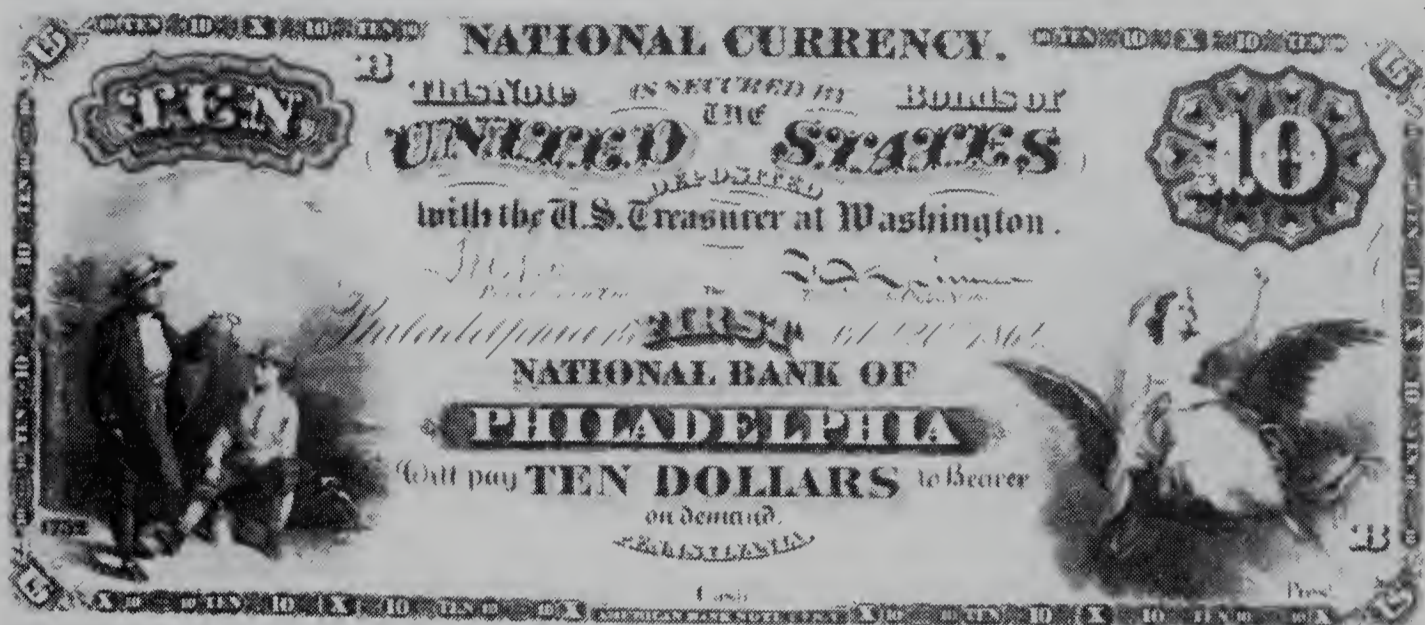
Included in the Feb. 23-24, 1983 auction sale of R. Maresch & Son in Toronto were the following 13 lots of Queen Victoria vignettes from various engravers and bank note companies, all collected by the eminent authority on British North American issues, Fred Jarrett. The descriptions below are those of the auctioneer as well as the prices realized; it is to be understood that all of the material is in black unless otherwise specified. The prices are in Canadian dollars and do not include the 10% buyer's premium.

218	Die sunk DIE PROOF on card (68x102mm) of the YOUNG QUEEN in floral frame, v.f. Est. value 100 +	\$260
219	— as above, on large (89x134mm) card, v.f. Est. value 125 +	250
220	Die sunk DIE PROOF on card (77x100mm) YOUNG QUEEN in floral frame with National Bank Note Co. N.Y. imprint, v.f. Est. value 100 +	290
221	— as above, same die sinkage on larger card (149x199mm), v.f. Est. value 150 +	250
222	Die sunk DIE PROOF on card (102x144mm) CHALON PORTRAIT with albino imprint British American Bank Note Co. Montreal & Ottawa, v.f. Est. value 125 +	400
223	— as above, on card (51x74mm) only, earlier impression with traces of unburnished guide lines still showing, v.f. Est. value 100 +	240
224	ENGRAVED VIGNETTE of the CHALON PORTRAIT (88x126mm) with CONTINENTAL BANK NOTE CO. N.Y. imprint, v.f. Est. value 100 +	260



230

225	Two CHALON HEAD Portraits, one on red tinted card (63x101mm) [presented by the Queen Insurance Co. N.Y.], the other a playing card with elaborate frame and blank back (both very rare)	250
226	Engraved Vignette printed on card (probably progressive die proof), the mirror image of the Portrait used for the Nova Scotia 8½, 10 and 12½¢ stamps, v.f. Est. value 100+ ...	290
227	Die sunk DIE PROOF on card (92x122mm) of the OLD QUEEN with BRITISH AMERICAN BANK NOTE CO. MONTREAL imprint and (Die No.) 65, v.f. Est. value 100+	300
228	A somewhat similar lot on cream coloured card (40x48mm) with BALDWIN & GLEASON CO. LTD. N.Y. inscription in bottom frame, RARE	70
229	Die sunk DIE PROOF on card (96x139mm), THE WIDOWED QUEEN, with BRITISH AMERICAN BANK NOTE CO. MONTREAL imprint and (Die No.) 62, v.f. Est. value 100+	170
230	P Large engraved TRADE SAMPLE Vignette sheet of the British American Bank Note Co. Montreal & Ottawa in black and green (20x27½cm), negligible light vertical creases, showing STAMP and BANK NOTE motifs V.F. & RARE. Est. value 500+	1100



The \$10 National Currency counterfeit note (First National Bank of Philadelphia) as found with the Murdock Letter.

The Laban Heath Counterfeit Detectors

A Survey, with Reproductions of the Plates

by DR. GLENN E. JACKSON

Photographs by Adrien Boutrelle

(Continued from *Journal* No. 157, Page 23)

Illustrations Made From Captured Counterfeit Plates

ONE of the features of the Laban Heath Counterfeit Detectors was the inclusion of prints made from captured counterfeit plates. No more than two were in any one book, and the edition year cannot be used to pinpoint the year of printing, i.e., the 1866 edition could still have been printed in 1870 and prints from plates confiscated in the latter year inserted into it. Such is the background of the prints from counterfeit plates shown here.



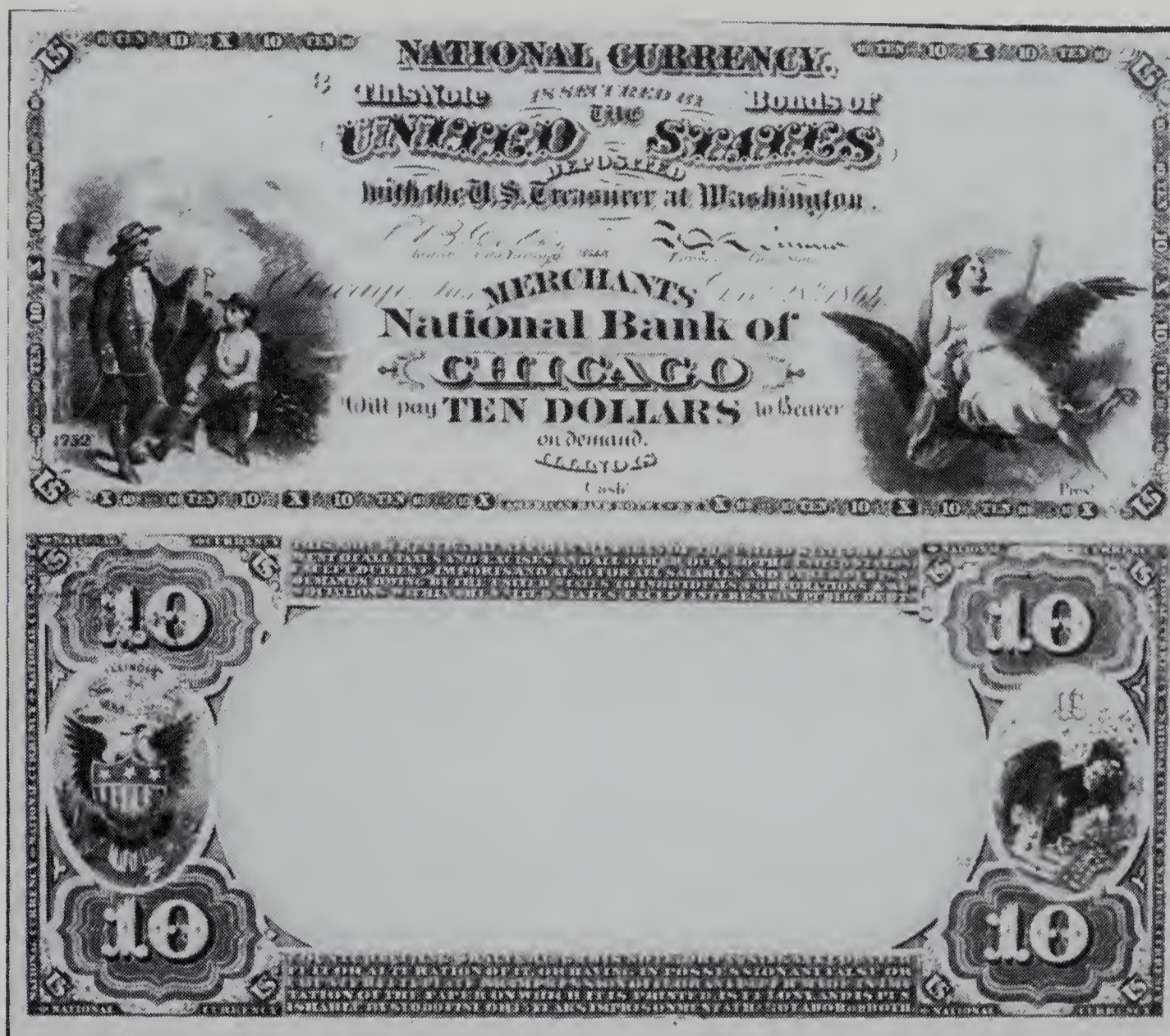
\$20 National Currency. According to Heath, "An impression from a counterfeit plate, recently captured by Col. Whitley, Chief of the Secret Service. The border and lettering on the face of the note is very beautifully done, and if the vignettes on the ends were a little better it would make an exceedingly dangerous note. Most people would not hesitate to take this note." (The second counterfeit print as found with the Murdock letter.)

One of the ways in which the Treasury Department came into possession of counterfeit plates is explained by a letter I found recently while searching in the National Archives in Washington, D.C. This letter, along with two prints of the same kind which eventually showed up in Heath's 1866 second edition, came from an alert citizen in Denver, Colorado, one Walter B. Murdock. Addressed to the Hon. Geo. S. Boutwell (Secretary of the Treasury) on May 16, 1870, it read as follows (original spelling, grammar, etc. reproduced exactly):

On the 10th inst. I was in Washington a few hours calling on a professed card writer on the W side of Penn-Ave between 4/5 St and the depot—to get some cards.

I was shown the enclosed specimens of his cards and scrip—the latter he offered and did sell to me for 50 cents.

From his manner, words & the Articles—putting the two out as a feeler, I think his name was Wilson—the room was on the second floor—front of a boarding house—and at the street door hung



\$10 National Currency. According to Heath, "An impression from an unfinished plate, just captured by Col. Whitley, and considered to be the finest specimen of counterfeit work that has ever been seen; if it had been completed and the notes put upon the market, millions of people would have been victimized. The work on this note is truly wonderful."

a card containing samples of his drawing (as the one card enclosed) & his proposition to instruct persons in one lesson of a few minutes duration for the sum of \$2.00 in his mode of drawing and writing.

If what I have written and send is of any service—the Government is welcome providing that I am not brought in, in any way.

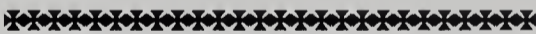
I saw Mr. Creswell & Senator Fowler a few minutes before I got the scrip. If the specimens are not wanted please have them returned to my address—care U.S. Mint Denver, Col.

Evidently the Secret Service did pay Mr. Wilson a visit and kept Mr. Murdock's specimens.

(Further examples of impressions made from counterfeit plates on the following five pages.)



\$100 National Currency. According to Heath, “An impression of front and back . . . this plate was engraved by ‘Ulric’, one of the most successful counterfeiters known. It has been estimated that there has been over one hundred thousand dollars of this note in circulation. It deceived many good judges; and a number of our banks were victimized by them.”



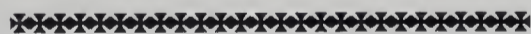
**Philatelic Foundation Alert: Counterfeit 1869
Re-Issues Surfacing
Made From Proofs**

The Expert Committee of the Philatelic Foundation has issued a special alert to collectors to be wary of counterfeits of the 1875 Re-Issues of the United States 1869 Pictorials (Scott #123-132). Recent submissions to the Foundation have included an unusually large number of items that were determined by the experts to be shaved-down, fraudulently perforated plate proofs on cardboard, made to appear to be the genuine (and much more valuable) stamps.

Although it is not always easy for even advanced collectors to distinguish between the fakes and the genuine 1869 Re-Issues, as a general rule collectors should be wary of “Re-Issues” that appear to have very fresh and sharp perforations.



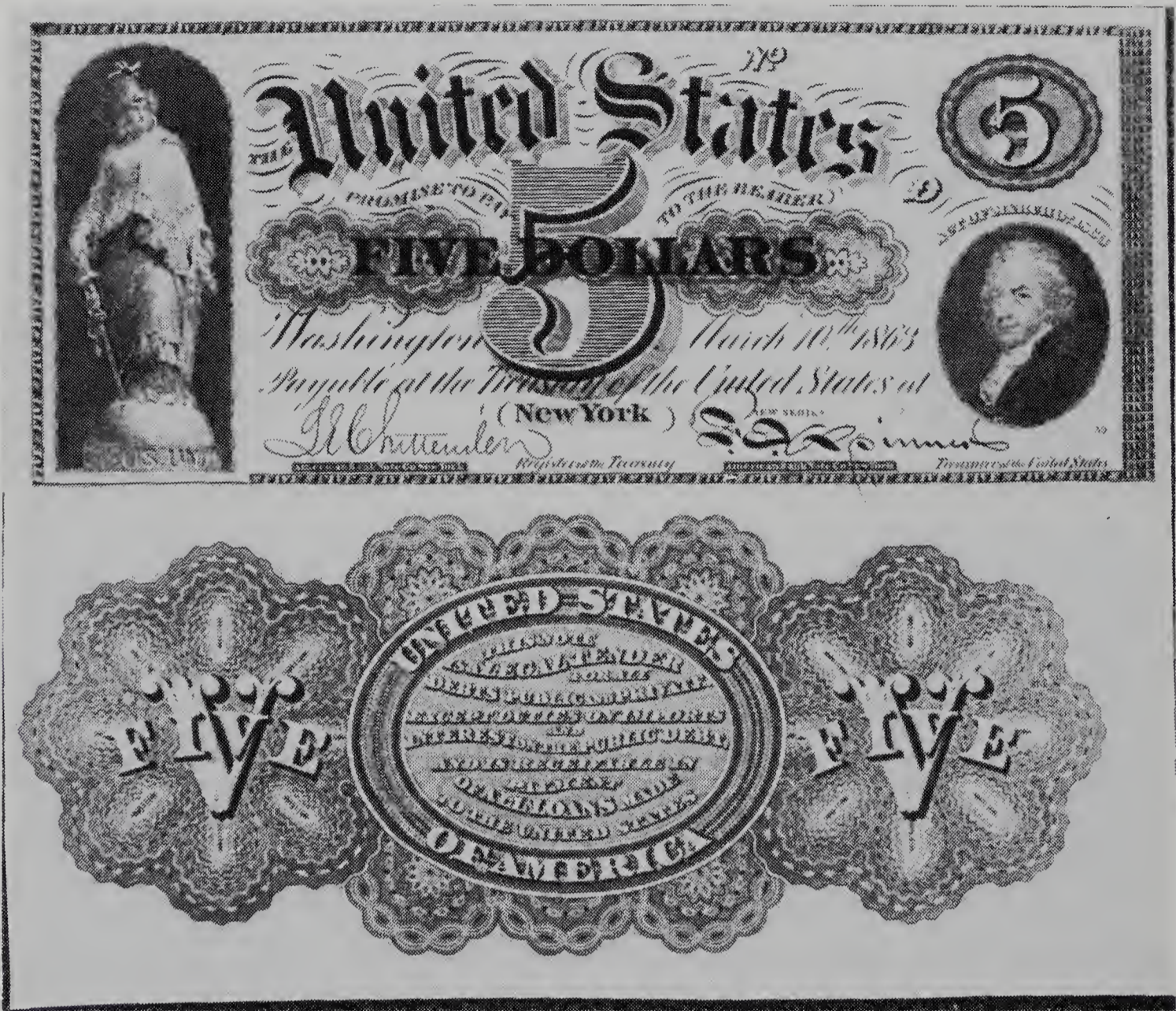
\$100 Treasury note, known as a greenback. According to Heath, "An impression from a plate captured by the Secret Service of the Treasury Department, which we consider a very dangerous counterfeit, and very liable to deceive persons who are not thorough experts, and who have not made the different branches of bank note engraving a study."



Since these proofs were printed on a very thick "card" paper, a fake Re-Issue can sometimes be detected by overly thick paper, or if improperly shaved down, by unusually thin paper. Significant variations in paper thickness, which is not characteristic for a normal stamp, can be spotted with a watermark tray and fluid.

The plate proofs were also printed on India paper, a thin paper without mesh, although recent submissions to the Foundation used card proofs.

Collectors should be aware that this type of proof manipulation holds true for other U.S. issues, particularly the Columbians, where the recent upswing in proof values is in part attributable to a scarcity of higher value proofs due to their being converted into the fraudulent stamps over a long and continuing period of time.



\$5 Treasury Note, known as a greenback. According to Heath, “An impression from a counterfeit plate, captured by the Secret Service of the Treasury Department; the back is well done and very liable to deceive. The general appearance of the face of the note is good, and would deceive people who are not experts.”

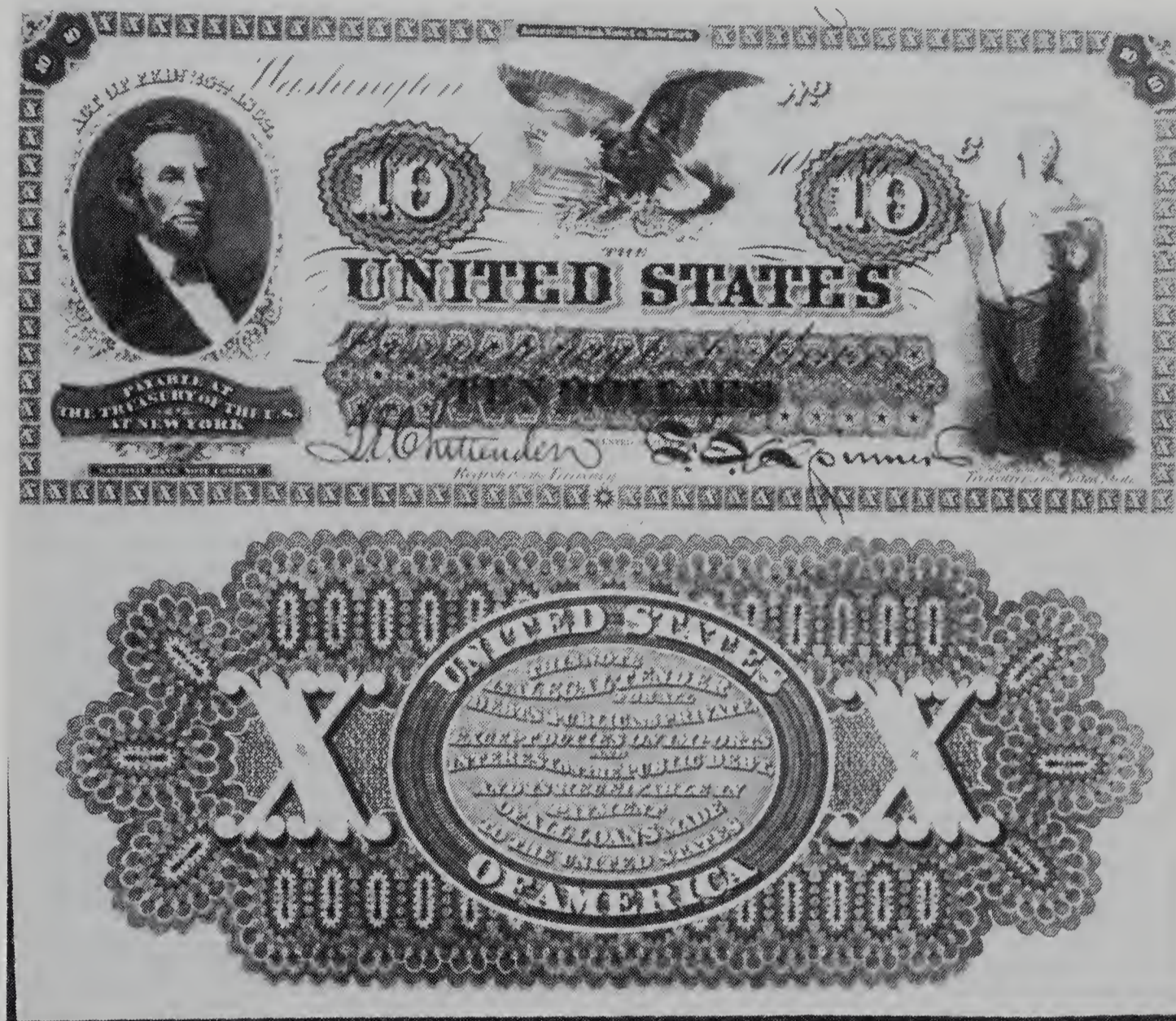


Ancient Chinese Enamelware Postage Stamps

Four masterpieces of Chinese enamelware are featured on the set of four stamps issued on May 20, 1982, by the Republic of China (Taiwan). These masterpieces, recommended by the National Palace Museum, are representative of the art. The Chinese term for enamelware, “Fa lang,” is probably derived from Fo-lang-chi, a medieval name for Istanbul. Enamelling is said to have been introduced into China from Istanbul by the Arabs. All enamelware is characterized by brilliant colors applied by hand to a bronze base. Three distinct types of enamelware have evolved.

The NT\$ 8.00 stamp features painted enamelware, which is produced by applying pigment with a brush to a bronze base and then glazing. Shown on this denomination is an incense burner. Produced in the K’ang-hsi period (1662-1722 AD), it has a large peony decorated bowl and three column-like feet.

Champleve enamelware, as depicted on the NT\$ 2.00 stamp, is distinguished by patterns and designs formed or carved into a bronze base. The designs are then filled with various brilliantly



\$10 Legal Tender note counterfeit plate print from Heath's Detector.



colored enamel pastes, glazed, and fired. The motif of the plate and cup is western women and is typical of the Ch'ien-lung ware (1736-1795 AD) that often reflected the increased contacts that developed between China and the West during the Ching dynasty (1644-1911 AD).

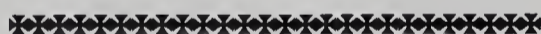
Cloisonne enamel, depicted on the NT\$ 5.00 and the NT\$ 12.00, is characterized by its designs and patterns which are formed by the soldering to the bronze base narrow metal bands and filling the interstices of the design with enamel paste. The piece is then fired and polished.

The NT\$ 5.00 stamp features a gold-plated cloisonne enamel representation of a duck. Also Ch'ien-lung ware (1736-1795 AD), this container's contracted round mouth and square short handle gave it a practical use. The true-to-life replica of the duck with its intricate and complicated feather patterns make the piece aesthetically pleasing.

The NT\$ 12.00 stamp features a cloisonne pot. In the shape of a Tibetan lama milk-tea pot, this cylindrical piece of Ch'ien-lung ware (1736-1795 AD) has three distinct sections. The spout and the handle are shaped like a dragon.



\$50 Legal Tender note counterfeit plate print from Heath's Detector.



Columbian Exposition Presentation Album

J. Leonard Diamond reports that on a recent trip to France he was offered what appeared to be a similar copy (or the same one) of the French edition of the American Bank Note Company Columbian Exposition Presentation Album described in *Journal* No. 158, page 89. However, the asking price was about twenty times higher than the price realized at auction in this country.

Conundrum Corner—American Bank Note Coupon Essay

J. Leonard Diamond reports that he has an example of the sample sheet bearing American Bank Note coupon essays plus five Brazil Dom Pedro head revenue designs in green. (See *Journal* No. 158, page 86.)

Bibliography of U.S. Essays & Proofs

(Editor's Note: The following trial and incomplete bibliography by Dr. Brazer was first published in *Journal* No. 52, October 1956. It is repeated here in the hope that present-day readers will be able to add to it and make any necessary corrections. The original purpose was to list those references prior to the publication of the Brazer catalog of essays and the establishment of this *Journal* in 1944.)

- 1888 April 3—STERLING'S STANDARD DESCRIPTIVE CATALOGUE OF THE REVENUE STAMPS OF THE U.S.
By E.B. Sterling, 132 E. State St., Trenton, N.J.
- 1889 "ESSAYS OF U.S. POSTAGE STAMPS" (?)
By John K. Tiffany of St. Louis, Mo. in *American Journal of Philately*.
- 1899 "HISTORICAL REFERENCE LIST OF THE REVENUE STAMPS OF THE UNITED STATES"
By Toppan, Deats & Holland
- 1900 June 30 "U.S. POSTAGE STAMP EXHIBIT AT PAN AMERICAN EXPOSITION, BUFFALO, N.Y. 1901"
A booklet in Library of Congress. A description of all postage stamps and postal cards issued by the Department. An Extract from the report of Edward C. Madden, 3rd Asst. Post Master General for the year ending June 30, 1900.
- 1902 "THE POSTAGE STAMPS OF THE UNITED STATES"
By John N. Luff of New York. Published by The Scott Stamp and Coin Co. Ltd. who copyrighted 1897 articles first appearing in the *American Journal of Philately*, Illustrated.
- 1903 March 23, Feb. 16, 1904, April 25, 1904. J.W. SCOTT CO. AUCTION SALES OF COLLECTION OF HENRY G. MANDEL.
- 1904 "A TENTATIVE CHECK LIST OF THE PROOFS OF THE ADHESIVE POSTAGE AND REVENUE STAMPS OF THE UNITED STATES"
By George L. Toppan (of Boston, Mass.) Published by The Scott Stamp and Coin Co., New York and The New England Stamp Co., Boston.
- 1904 July 2 "DISTRIBUTION OF PROOFS"
By Chas. H. Robb, Asst. Atty. Gen., *Mekeel's Weekly Stamp News*, for July 2, 1904, Page 215.
- 1904 "SPECIAL PRINTINGS" (?)
By Geo. L. Toppan, Published by Scott in *Philatelic Journal of America*.
- 1909 "ON PLATING THE 3c 1851, UNITED STATES POSTAGE STAMP"
By Carroll Chase, M.D. Published by the Handbook Committee, American Philatelic Society, Boston, from the press of The Hann & Adair Printing Co., 108 N. High St., Columbus, Ohio. Pages 9 and 10.
- 1910 September 15 "THE PROOFS AND ESSAYS FOR U.S. ENVELOPES"
By Edward H. Mason in *Philatelic Gazette*, N.Y. Vol. I. No. 1 to VIII, September 15, 1910 to April 15, 1911. Pages 2 to 147.
- 1911 June 15 THE PROOFS OF U.S. STAMPS
By Edward H. Mason Vol. I No. 10 Page 178 to ?
- 1911 March 17. ARTHUR M. TRAVERS. P.O. Department Clerk Dismissed in Philadelphia, *Stamp News*, Vol. 1, No. 51 for March 17, 1911.

- 1911 December "PROBENDRUCKE MARKEN MIT"
Specimen sowie Essais der Vereinigten
Staaten von Amerika, Verlag Paul Kohl.
G.m.b.H. Chemnitz (Saxony, Germany) Illustrated.
- 1911 "PROOFS OF U.S. ENVELOPES"
By Edward H. Mason
- 1911 "ESSAYS FOR UNITED STATES POSTAGE STAMPS"
By Edward H. Mason (of Boston, Mass.) published by the Handbook Committee of
the American Philatelic Society, Springfield, Mass. from the press of W. M. Linn
& Sons Company, Columbus, Ohio. Reprinted from Philatelic Gazette Vol. 1 No.
10 June 15, 1911 etc.
- 1912 April "MORE ESSAYS FOR UNITED STATES POSTAGE STAMPS"
By Edward H. Mason (of Boston, Mass.) Published by (late) Percy McGraw Mann,
1708 North 18th St., Philadelphia, Pa. from press of The Stowell Printery, Feder-
alsburg, Md.
- 1912 Jan. 20. H.E. DEATS CELEBRATED REVENUE PROOF COLLECTION, in New
England Stamp Monthly. Vol. I, Nos. 3, 4, 5, 6, 7, 8.
- 1912 "TENTATIVE LIST OF U.S. STAMP DIES"
By B. K. Miller
- 1912 "THE PROOFS OF U.S. STAMPS"
By Edward H. Mason of Boston, Mass. Published by J.M. Bartels Co., 99 Nassau
St., New York. Reprinted from Article in the Philatelic Gazette, N.Y., May 15,
1911.
- 1913 January "THE EARL OF CRAWFORD'S COLLECTION OF THE 1895 PLATE
IMPRESSIONS OF UNITED STATES STAMPS ON CARDBOARD"
By E. D. Bacon in London Philatelist Vol. XXII, No. 253 January 1913.
- 1913 Aug. "U.S. PROOFS—THE ALBUMS OF 1902"
By J. M. Bartels in Philatelic Gazette, N.Y. Vol. III, No. 12, page 258.
- 1913 Oct. 27 "STEINMETZ MISCELLANY" 1913 INTERNATIONAL PHILATELIC
EXHIBITION, NEW YORK
- 1913 Oct. "THE WILSON PROOFS" Privately printed and distributed.
At the N.Y. Int. Exhibition October 1913. In Vol. III, Oct. 1913, No. 12, p. 329.
- 1913 Oct. "THE MASON PROOFS"
At the N.Y. Int. Exhibition October 1913. In Philatelic Gazette (N.Y.) Vol. III
October 1913, No. 12, Page 335.
- 1916 May to December "THE UNITED STATES 1847 ISSUE"
By Carroll Chase. Published by Nassau Stamp Company, 118 Nassau St., New York
(Illustrated).
- 1916 "POSTAGE STAMPS OF THE UNITED STATES OF AMERICA"
By N. E. Waterhouse. Published by Frank Godden, 359 Strand, London. (Illus.)
- 1916 "UNITED STATES STAMPS 1847-1901"
Metropolitan Philatelist Published by John Walter Scott, beginning May 29, 1916.
- 1919 March 18th "CATALOGUE OF THE POSTAGE STAMPS AND STAMPED EN-
VELOPES OF THE UNITED STATES AND POSSESSIONS ISSUED PRIOR
TO JANUARY 1, 1919"
Compiled by Joseph B. Leavy, Philatelist, Smithsonian Institution, United States
National Museum, Washington, D.C. Bulletin 105 by Government Printing Office,
Issued May 7, 1919.

- 1921 Dec. "LETTERS FROM U.S. POST OFFICE DEPT. TO TOPPAN, CARPENTER & CO."
By Stanley Ashbrook. Published in Vol. 35, No. 3 American Philatelist.
- 1924 (?) "PROOFS OF THE RE-ISSUES"
By Carroll Chase, M.D. Published in Vol. 38, Page 204, American Philatelist.
- 1927 July "REMINISCENCES OF DAYS LONG AGO" (The Earl of Crawford)
By Charles J. Phillips in Philatelic Classics, Vol. I, No. 5, Page 12, July 1927.
- 1928 Dec. 20th "THE 3c STAMP OF THE UNITED STATES 1851-1857 ISSUE"
By Carroll Chase of New York. Published by J. O. Moore, Inc., Hammondsport, N.Y. and printed and bound by Cann Brothers & Kindig, Inc., Wilmington, Del. (Illustrated)
- 1930 November "REMINISCENCES OF THE VETERANS" (John Kleeman and the Crawford Collection)
By Charles J. Phillips in Philatelic Classics Vol. II, No. 13. Page 3 for November, 1930.

Popular ANA Souvenir Cards Still Available

Souvenir cards were first introduced to numismatists in 1969 when the Bureau of Engraving and Printing produced a note marking the American Numismatic Association convention in Philadelphia. Since that time, souvenir cards have become a specialty field of their own. Collectors have formed their own tangent association and a journal is published keeping collectors informed of new issues.

In 1979, the BEP temporarily halted the production of souvenir cards and the American Numismatic Association turned to the American Bank Note Company to prepare one to mark its 88th anniversary convention in St. Louis, Missouri. Since that time the ANA has published ten different cards for various events. Most issues have a limited production of 10,000 cards. The only exceptions are the very first issue with 20,000 produced; the "Swap Ten" card produced to raise funds for the ANA Building Addition Program—5,000 made; and the Arthur Braddan Coole Library Dedication, of which only 500 cards were produced.

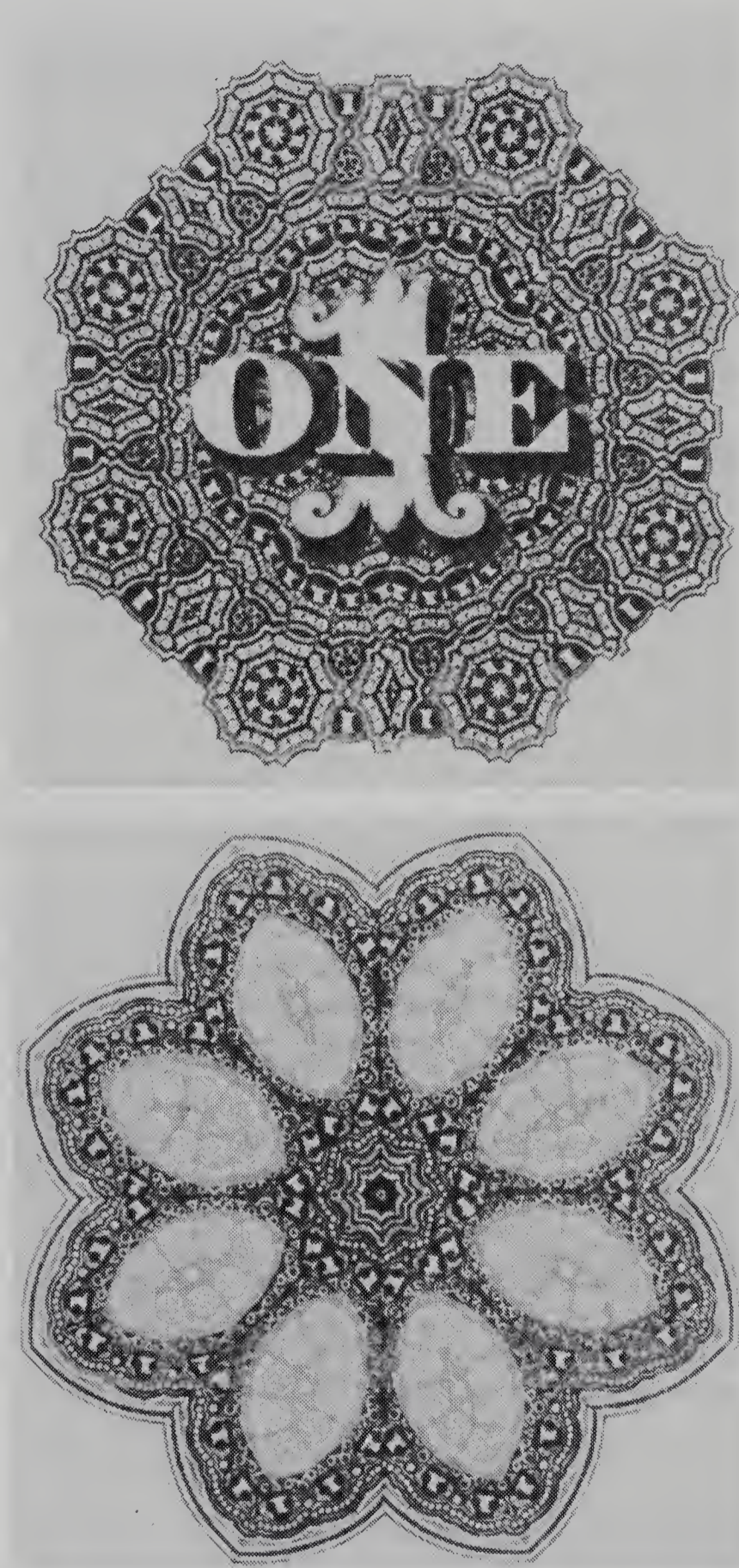
Of the ten issues by the ANA, nine are still available at ANA headquarters. The 1981 midwinter convention issue, featuring a \$5 silver certificate issued by the Republic of Hawaii in 1894, is completely sold out. No additional copies will be made.

A list of the issues still available at ANA headquarters follows.

Annual Editions:

1979 — St. Louis, Missouri. 88th Anniversary Convention.	
\$10, The Exchange Bank of St. Louis, 1861	\$ 7.50
1980 — Cincinnati, Ohio. 89th Anniversary Convention.	
\$3, Bank of the Ohio Valley, 1861	6.00
1981 — New Orleans, Louisiana. 90th Anniversary Convention.	
\$5000, Canal Bank, 1848	5.00
1982 — Boston, Massachusetts. 91st Anniversary Convention.	
\$3, The Tremont Bank, 1856	5.00
1983 — San Diego, California. 92nd Anniversary Convention.	
\$100, Banking House of F. Argenti & Co., San Francisco, 1850	4.00

(Continued on Page 138)



Mosaic Engraving

by DR. GLENN JACKSON

HERANT Mozian, a retired New York stamp dealer formerly in business with his brother Gregory, wrote to me recently stating that he had a notebook with 91 specimens of “mosaic engravings.” The engravings were produced by W. L. Ormsby and according to an accompanying note were sent to the Hon. Hugh McCulloch, then Secretary of the Treasury (1869).

Specimen
 Mosaic Engraving,
 recently perfected,
 in the
 Highest Security
 against
 Counterfeiting.

To the
 Hon. Hugh. Mr. Gillock
 With the Respect of
 W L Ormsby
 the Inventor.

New York Oct: 1864

It is interesting to observe the change in Ormsby's attitude over the years since he was responsible for the design of the \$5 First Charter National Bank Note, the only such with no lathe work on the face of the 1863 issue. Yet in 1869 he was promoting lathe work as an anti-counterfeiting device. These engravings are delicate and beautiful. It would be impossible to duplicate them by hand.

Editor's Note: A search of the relevant literature, albeit not an exhaustive one, fails to turn up other references to the term "mosaic engraving." The dictionary definition of

mosaic as related to decoration is “a surface decoration made by inlaying small pieces of variously colored material to form pictures or pattern.” One wonders whether this engraving system was the invention of Ormsby himself. He had a checkered career in the security printing field, being alternately considered a genius and a rogue. He at one time had his own firm, the New York Bank Note Co., and pushed for his “unit system” in which the entire face of a note or at least most of it was engraved in one piece as contrasted to the “patch-work” system in common use among the industry leaders. Past issues of the *Journal* which carried articles on Ormsby or reprints of his work are listed below:

Cycloidal Configurations, or The Harvest of Counterfeiters (reprint of a pamphlet by W. L. Ormsby)—78-51; 79-135; 80-161; 81-7; 82-62.
Bank Note Engraving (reprint of a booklet by W. O. Ormsby)—53-10; 54-99; 55-169; 56-207; 57-17; 58-69.
“A Specimen of Ormsby’s Proposed Design for Bank Notes,” by Julian Blanchard—60-169.
“Ormsby’s Single Vignette Design for Bank Notes,” by Julian Blanchard—65-45.

(In above citations, the first number refers to whole number and the second to page number.)

Characteristic of the mosaic engravings as displayed on the specimens shown here seem to be multiples of the denomination placed in small, individual counters and all assembled in repetition much as a mosaic is. There is a resemblance to the counters on the face of the \$20 Demand Note of 1861, also reverse.

ANA Cards—from page 135

Midwinter Editions:

1982 — Colorado Springs, Colorado, 4th Midwinter Convention.	
Certificate of Deposit, Bank of Ruby City, 1880	4.00
1983 — Tucson, Arizona. 5th Midwinter Convention.	
\$1, Lord & Williams, Tucson, Arizona Territory, 1875	4.00

Special Events:

1981 — Colorado Springs, Colorado. Building Fund “Swap Ten” Program.	
\$10, Artisan Bank, Trenton, New Jersey, 1857	10.00
1983 — Colorado Springs, Colorado. Dedication of the Arthur Braddan Coole Library.	
10 (Custom Gold Units), Central Bank of China, 1930s-1940s.	
Genuine note	3.50

Issues of Others:

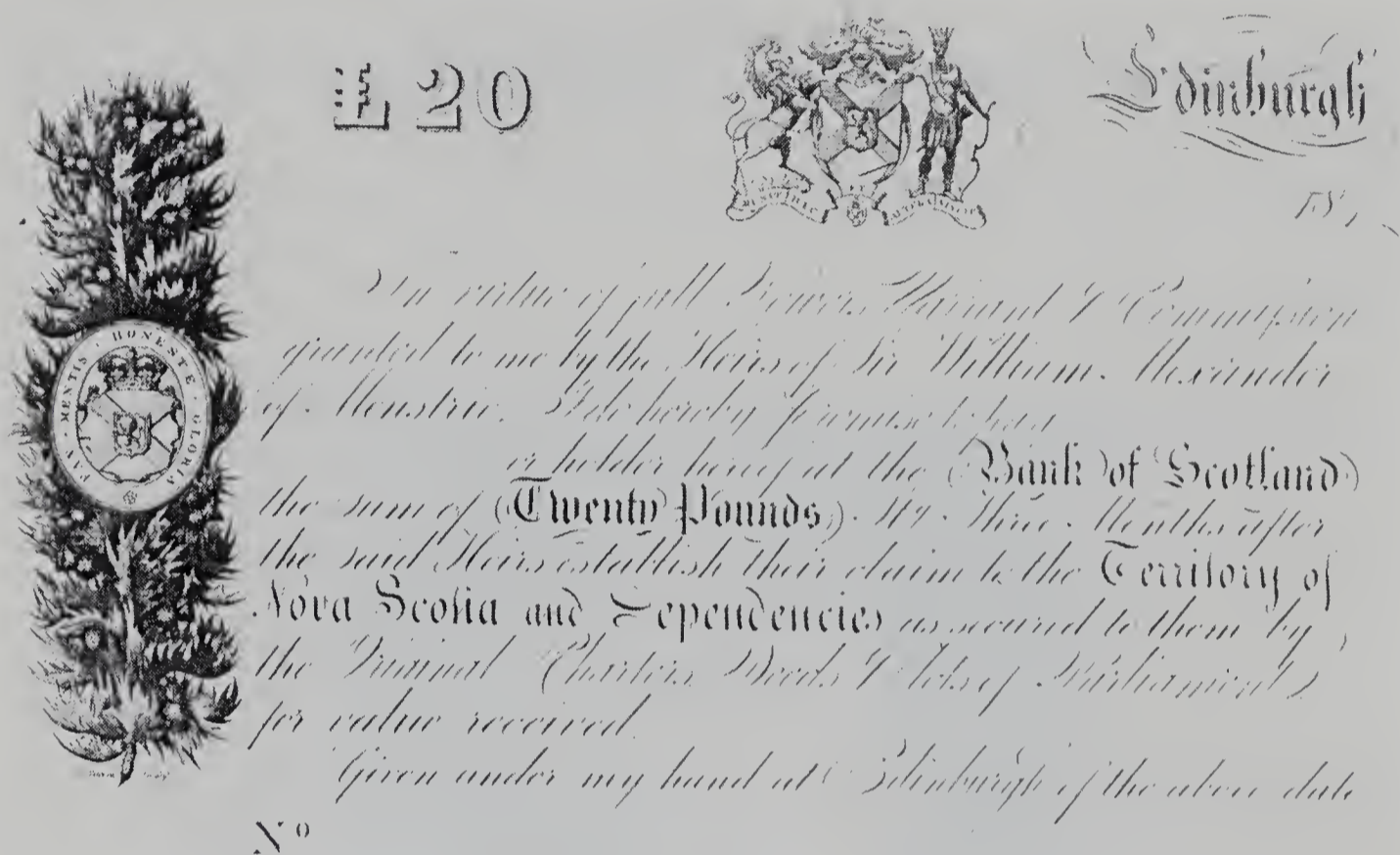
1982 — Orlando, Florida, Florida United Numismatists, 27th Annual Convention.	
\$10, Bank of St. Johns, Jacksonville, Florida, 1859	5.00

The “Swap Ten” card was produced in cooperation with the American Bank Note Company for the building fund program. This note is presented as a souvenir receipt for a \$10 donation to the building fund. No other receipt is issued when collectors request this special card. Collectors can obtain additional “Swap Ten” cards by making tax-deductible donations in multiples of \$10. Be sure to specify the “Swap Ten” donation card.

Orders for souvenir cards should be accompanied by an additional payment of \$1 per order to cover handling and 1st class postage. Orders of multiple cards constitute one order. Check or money order should be made payable to the American Numismatic Association and sent to P.O. Box 2366, Colorado Springs, CO 80901.

A "Note" for £20 and a Claim to Nova Scotia

by GEORGE W. SMITH



The "note" illustrated here is not uncommon, so a number of collectors may possess it, but it is a rather unusual document and perhaps the history behind it is not so well known.

Dated from Edinburgh in the 1840s and probably unknown in issued condition, it was prepared by an unknown person acting on behalf of the "Heirs of Sir William Alexander of Menstrie", and contains a promise to pay the sum of £20 three months after the said heirs establish their claim to the Territory of Nova Scotia and Dependencies.

"The Original Charters, Deeds and Acts of Parliament" to which reference is made must have included the grant of 1621, renewed in 1625 (which covered not only Nova Scotia but also the northern part of the modern United States), which was obtained by Sir William Alexander.

His attempts at colonization were defeated by the French and the grant thereby rendered useless, so he was promised £10,000 compensation. But the money was never paid.

In 1667, Nova Scotia was ceded to France, but the colonists refused to recognize the cession and in 1713, France gave up all claim to the colony, which was ceded to Britain by the Treaty of Utrecht.

So the representative of the heirs of Sir William (who became Earl of Stirling and Viscount Canada) had a difficult problem on his hands in the 1840s, after so many changes and the passing of so many years. As the "notes" were not issued, it seems that he failed.

Mr. James Douglas* has kindly commented on this "note", pointing out that it was drawn payable at the Bank of Scotland, not issued by it, and that although it is in some respects a promissory note, it does not conform to all legal requirements of such an instrument. He also states that no record of it can be traced in the Bank's archives.

The thistle design at the left, with the engraver's name (H. Gavin) is typically Scottish, and the arms, at center top, include a Saint Andrews Cross and the Lion of Scotland. The red Indian supporter, with his bow and quiver, seems to indicate a device for use in the Colony and certainly these features bear a strong resemblance to the arms of the Province of Nova Scotia as used at the present time.

So there is more history behind this "note" than most others.

* Archivist of the Bank of Scotland and author of "Scottish Banknotes" (Stanley Gibbons Publications 1975).



Another Imitation Engraving of the Penny Black

Interest in imitation engravings of the Penny Black has been raised by the recent articles on the work of H. L. Peckmore*. Thus, Herman Herst unearthed the imitation shown here. It was used as a decorative heading on a piece of plain bond paper stationery, 7¼" x 10⅞", with no other printing. According to George Brett, who analyzed the item for us, the paper has a horizontal grain and a watermark, reading at right angles to the grain, in double-lined letters: LMINENCE/BOND/U.S.A./BERKSHIRE (in curve) with cross-diamonds at the ends of the first word. As the cut edge of the paper is directly above that, there may have been more to the watermark in that direction.

Regarding the print of the stamp, George writes:

Centered at the top is a hand engraved imitation of the Penny Black with corner ornaments instead of letters. I would figure the order of engraving as:

1. Outline of stamp.
2. Outline of panels.
3. Portrait.
4. White-line side panels.
5. Top and bottom panels.
6. Background to portrait.
7. Finishing of label across bottom of portrait.
8. Adding outline to stamp design.

The background to the portrait is made up of hand-engraved (not machine ruled) cross-hatching in ordinary compass directions. The horizontal strokes are the heavier and I believe this background was also etched.

The white-line panels of the original Penny Black at the left and right have been imitated by straight engraving of the inked parts.

The stamp design measures 0.765" x 0.92"; with the added line frame outside, the measurements are: 0.85" x 1.01" overall. The ribbon with "PHILATELIST" is 1.225" long and has a width of 0.13".

There is no obvious relation of this engraving to the work of H. L. Peckmore, as different techniques were used.

* See *Journals* 154 and 156.

Essays/Proofs in Other Journals

Social Security Stamp Essays

The SPA Journal, April 1983, contained an in-depth article about these items by K.V. and P.S. Illyefalvi. It was prompted by an earlier inquiry by Herman Herst, Jr. as to the nature and origin of the essays. The authors note that "several times in the early history of the Social Security Act a system to use special Social Security stamps to indicate wages earned and taxes paid was suggested and developed, only to be ultimately rejected." Both sample adhesive and meter impressions were prepared in 1936 and 1937. The 1937 Pitney-Bowes essays were prepared as vertical coils in bantam format with a plain numeral and inscriptions. Similar "specimens" fully perforated and inscribed "Old Age Insurance Tax" were made up in 1940.

The essays that most resemble "real" stamps were designed in 1936 by PB as horizontal coils with simulated perforations. For values below one dollar, the design features the denomination in colorless numerals centered in concentric circles with appropriate Social Security inscription, colored letters "S" in upper left and upper right corners, and colored denominations in lower left and lower right corners. In a curved label at top are the words "SAMPLE REVENUE". For the dollar values the denomination is spelled out in a center rectangle, with the initials and denominations in corner rectangles instead of circles. The "SAMPLE REVENUE" inscription is in a horizontal tablet at top.

Secretary's Report

by DAVID E. McGUIRE, *Secretary*
RD #4, Colonial Drive, Katonah, NY 10536

Members Admitted

- 1635 Meyer, William B., 1035 Fifth Ave., Apt. 12B, New York, NY 10028
(Trans-Mississippi; Pan-American) by Frederick Frelinghuysen
- 1636 Vita, Frank J., 71-B Jayson Ave., Great Neck, NY 11021
(Essays—Trans-Miss./Columbians) by David E. McGuire
- 1637 Galiette, Robert J., P.O. Box 288, Avon, CT 06001
(US Type & Connecticut Paper Money) by David E. McGuire
- 1638 Dannenberg, Walter, 35-16 34th St., Long Island City, NY 11106
(Souv. Cards & Postal Errors) by Curtis D. Radford
- 1639 Ellis, Robin M., 408 Ira Ave., Apt. 6, San Antonio, TX 78209
(Souv. Cards & US Currency) by Curtis D. Radford

Member Reinstated

- 1247 Lane, Maryette B., 490 23rd Ave. North, St. Petersburg, FL 33704

Members Deceased

- | | |
|----------------------------|--------------------|
| 880 Ehrenberg, Mrs. Rae D. | 491 Britt, John J. |
| 487 Harrison, William J. | 112 Lidman, David |

Resignations

- | | |
|------------------------------|--------------------------|
| 204 Bonilla-Lare, Alvaro | 1331 Conland, Henry H. |
| 1197 Crain, Warren H. | 1466 Dobres, Sheldon |
| 1334 Radcliffe, Col. John B. | 1511 Ward, Robert S. |
| 1408 Hayter, Derek | 1018 Masters, Robert C. |
| 1414 Thurber, Tracy G. | 1584 Sportsman, Wayne D. |
| 1574 Waite, Richard A. | 1597 Klein, Harold L. |

Dropped for Non-Payment of Dues

- | | |
|--------------------------|--------------------------------|
| 1517 Blayle, Robert E. | 1503 Blood, John M. |
| 1120 Cross, George G. | 1461 Deal, Dr. George E. |
| 1354 Farr, Dr. John T. | 1404 George, D.L., Jr. |
| 1551 Hankins, William R. | 1556 Hohlt, Richard B. |
| 1580 Hollman, Fred | 1545 Holwegner, David |
| 1083 Hurst, Peter J. | 1538 Jefferson Stamp Co., Inc. |
| 1570 Julian, Robert C. | 1573 Kunzman, Mitchell |
| 1373 Mackal, Roy P. | 1378 McClellan, Robert G. |
| 1528 Moody, Richard L. | 1509 Morton, George H. |
| 1557 Reznikoff, John | 1579 Rosen, Irwin |
| 891 Samuel, Marcus | 1494 Schell, Randall E. |
| 1451 Schlesinger, Robert | 822 Smedley, Glenn B. |
| 1537 Smith, Bruce W. | 1372 Von Hake, Joseph |
| 1152 West, Charles R. | 1549 White, Dr. Jack S. |
| 926 White, Helen S. | |

Change of Address

- 609 Sellers, F. Burton, to 12637 Rampart Dr., Sun City West, AZ 85375
1174 Robbins, Louis K., to 19 W. 44th St., Room 1414, New York, NY 10036
1547 Kirker, Joe R., to P.O. Box 360, Lansing, IL 60438
1546 Goodfellow, Robert E., to 12 Rosewood Dr., Easton, CT 06612
1236 Parcell, John C., to 203 No. Edwards Ave., Syracuse, NY 13206
1582 Liska, Frank J., to P.O. Box 26087, Colorado Springs, CO 80936
1323 Haller, Donald E., to P.O. Box 6147, McLean, VA 22106-6147
993 Jackson, Dr. Glenn E., to P.O. Box 308, Watertown, CT 06795
1450 Warren, Richard D., to Box 219, Philomont, VA 22131
1567 Swinehart, Dennis J., to P.O. Box 107, Sullivan, IL 61951
296 Rasmussen, Andrew, to 1610 Metropolitan Ave., Bronx, NY 10462

EPS Member Named U.S. Stamp Design Coordinator Richard Sheaff to Work with Advisory Committee

Postmaster General William F. Bolger has announced the appointment of Richard D. Sheaff, EPS 1555, as design coordinator for the U.S. Postal Service Citizens' Stamp Advisory Committee.

The Advisory Committee reviews all suggestions for stamp and postal stationery subjects received by the Postal Service each year, and recommends subjects and designs for upcoming issues to the Postmaster General. Mr. Sheaff, who heads the graphic design firm of Sheaff Design, Incorporated in Chestnut Hill, Massachusetts, is a long-time stamp collector, and a member of several philatelic organizations, including The Collectors Club of New York, The American Philatelic Society, The United States Philatelic Classics Society, and the American Revenue Association, as well as The Essay-Proof Society. He is a contributing columnist to *The American Revenuer*, the journal of The American Revenue Association.

Mr. Sheaff specializes in communications, publications, graphic design, marketing, copywriting, photography and illustration services for major corporations and educational institutions. Before establishing his design firm in 1978, he had been a senior designer with Gregory Fossella Associates in Boston, and had previously operated a design studio in New Hampshire. Mr. Sheaff received an A.B. degree from Dartmouth College in 1966 and an M.F.A. degree in visual communication and editorial design from Syracuse University in 1977. While working toward his M.F.A. degree, he taught graphic arts at Syracuse, and also worked as a free-lance graphic designer.

Once the Citizens' Stamp Advisory Committee has selected a subject, designs must be prepared by a leading artist. For this, the USPS relies on the committee's design coordinators. Mr. Sheaff will be joining three other coordinators serving in this capacity: typographer and graphic designer, Bradbury Thompson; Howard E. Paine, Art Editor of *National Geographic Magazine*; and Derry Noyes of Derry Noyes Graphics in Washington, D.C.

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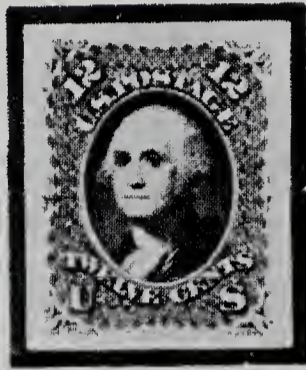
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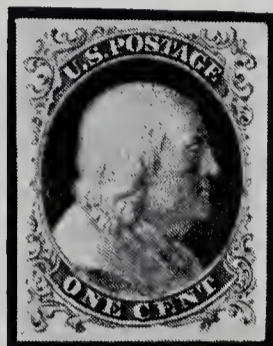
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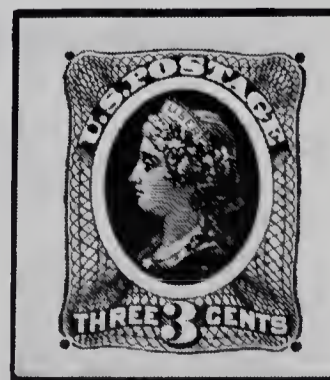
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Dr. Douglas Ball

In his February 1977 editorial in

● **The Bank Note Reporter**, Editor Austin Sheheen, Jr. had this to say of Dr. Douglas Ball:

"I first met Douglas at one of those 'rag pickers' sessions sponsored by the A.N.A. some years ago. Immediately we began a friendship that has prompted many pieces of correspondence, telephone conversations and personal visits. DURING THOSE YEARS I HAVE COME TO KNOW AND RESPECT DOUGLAS AS ONE OF THE GREATEST AUTHORITIES AND TRUE SCHOLARS OF THE ECONOMIC AND FINANCIAL POLICIES OF THE CONFEDERATE STATES OF AMERICA THAT HAS EVER LIVED . . ."

In a past issue of

● **Coins Magazine**, WALTER BREEN said of Douglas Ball:

"Douglas Ball, author of a splendid long foreword to 'The Register' (Thian's Register of the Confederate Debt), is probably the best informed collector of Confederate States of American material now alive . . ."



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Foreign Paper—Stanley Gibbons Part V—Dec. 1982 (closes Sept. 1982)



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